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THE  
OXYRHYNCHUS PAPYRI

PART XXI

*LOBEL*

PUBLISHED UNDER THE AUSPICES OF THE  
FÉDÉRATION INTERNATIONALE DES ASSOCIATIONS  
D'ÉTUDES CLASSIQUES, AND WITH THE  
ASSISTANCE, ON THE RECOMMENDATION OF THE  
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ET DES SCIENCES HUMAINES, OF A  
SUBVENTION FROM U.N.E.S.C.O.



EGYPT EXPLORATION SOCIETY  
THE  
OXYRHYNCHUS PAPYRI  
PART XXI

*EDITED WITH NOTES*

BY

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## PREFACE

THE appearance of this Part in such close proximity to Part XX of the series is the result of a generous benefaction from U.N.E.S.C.O. It may indeed well be that this Part will be in the hands of subscribers before its nominal predecessor since, as it was a condition of the U.N.E.S.C.O. grant that it should appear before the end of the present year, work on Part XX, which is in its final stages, was held up to make this possible.

When it was known that a grant would be forthcoming to expedite the publication of the Oxyrhynchus papyri, it was decided to use it to assist the publication of a volume consisting entirely of literary texts—the first of its kind since Part XV—as many texts of the greatest interest were ready in manuscript awaiting publication. In this Part Mr. Lobel has put together all the fragments of Sappho and Alcaeus and of commentaries on their poems which he has identified in the Oxyrhynchus collection; no reader is likely to underestimate the skill and patience this has required. It will be observed that the volume has no *index verborum*; the reason for this departure from precedent is that as a complete edition of the poems and fragments of both poets is in active preparation and will include a complete index, to make a partial index here would have been wasted effort.

With Part XXII we shall return to the familiar pattern of the composite volume; it will include some fragments of Ionic poetry, and, among the extant literary texts, of Aeschylus and Terence, together with a number of documents of the Roman period.

It remains to thank the staff of the Oxford University Press not only for their accustomed skill and accuracy but for enabling us to place this volume in the hands of readers within less than a year of the date of their acceptance of the manuscript.

OXFORD  
August, 1951

C. H. ROBERTS  
*General Editor of the  
Graeco-Roman Memoirs*

239606

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## NOTE ON THE METHOD OF PUBLICATION AND LIST OF ABBREVIATIONS

THE method of publication follows that adopted in earlier Parts. As there, the dots indicating letters unread and, within square brackets, the estimated number of lost letters are printed slightly below the line. Corrections and annotations which appear to be in a different hand from that of the original scribe are printed in thick type. Square brackets [ ] indicate a lacuna, round brackets ( ) the resolution of a symbol or abbreviation, angular brackets < > a mistaken omission in the original, braces { } a superfluous letter or letters, double square brackets [ ] a deletion, the signs ` ` an insertion above the line. Dots within brackets represent the estimated number of letters lost or deleted, dots outside brackets mutilated or otherwise illegible letters. Dots under letters indicate that the reading is doubtful. Letters not read or marked as doubtful in the literal transcript may be read or appear without the dot marking doubt in the reconstruction if the context justifies this. Lastly, heavy Arabic numerals refer to Oxyrhynchus Papyri printed in this and preceding volumes, ordinary numerals to lines, smaller roman numerals to columns.

The abbreviations used in citing papyrological and other publications are, in the main, those adopted in previous Parts. Attention may perhaps be called to the following:

*Am.* = E. Lobel, *Ἀλκαίου Μέλη* (Oxford, 1927).

*Sm.* = E. Lobel, *Σαπφοῦς Μέλη* (Oxford, 1925).

Milne = H. J. M. Milne, *Catalogue of the Literary Papyri in the British Museum* (London, 1927).

Mitt. P. E. R. = *Mittheilungen aus der Sammlung der Papyrus Erzherzog Rainer* (1887- ).

P. Gr. Vind. = *Papyrus Graeca Vindobonensis*, in *Mitteilungen aus der Papyrus-sammlung der Nationalbibliothek in Wien*, by H. Gerstinger and others, 1932-.

Schubart, *Pap. graec.* = W. Schubart, *Papyri Graecae Berolinenses* (1911).



## NEW CLASSICAL FRAGMENTS

### 2288. SAPPHO, BOOK i 1

It is inferred, from the fact that Hephaestion adduces as a specimen of Sapphic hendecasyllable the verse which begins the poem preserved through its quotation by Dionysius of Halicarnassus, that this poem was the first in the first book. The same verse now reappears at the top of a column in the strip of papyrus, containing part of the same poem, here published, and to that extent lends support to the hypothesis. It is disappointing that the problem presented by ll. 18–19 cannot be resolved by the help of what the new manuscript offers there.

The writing is closely similar to that of 2076, also a Sappho, and, if I had to state an opinion, I should say that though smaller it was by the same copyist. 2076 and 1809 (Plato, *Phaedo*) I likewise hold to be by the same hand. It is ascribed to the early second century.

	]ικιλοθρο[
	].[']..δ.λ[
	]αραιαι[
4	]ιαθῦ[
	]ατύιδέλ[
	]κέμαcάν[
	]λυεc.πατρο[
8	]ρυκιον.ηλθ[
	]μυπαcδε[
	]κεεcτροῦ[
	]κναδῖγ[
12	]διαμεξcω[
	]ψαδεξῖκο[
	]μειδαι[
	]ρεοτ[
16	]υτεκ[.]η[
	]ωττί[
	]αιγόλαι[
	]..ἄγη.[
20	]πφ[
	]ιγ[

19 ] . . , the tip of an upright well above the general level followed by what looks like the overhang of  $\epsilon$  with a dot (prima facie a stop) below it on the line  $\eta$  appears to have been made out of  $\epsilon$  . [ , an upright with a trace of ink to left of its top ;  $\nu$  acceptable though not strongly suggested.

1 What appears to be a variant *ποικιλοφρον*, offered by some of the manuscripts of authors who quote the verse—I say ‘appears’, because the accentuation *-όφρ-* found in every place suggests that mere error explains the occurrence—receives no support from this manuscript.

5 *τύιδε* always so accented (when the accent is shown) in book-texts of the two Lesbian poets, e.g. **7**, 2 ; **1231** i ii 8 (*Σμ.*  $\bar{a}$  3, 2 ; 6, 7).

8 *δόμον . . . χρύσιον* (not *χρύσιον . . . ἄρμα*), as the punctuation shows.

9 I am shown to have been wrong in printing *ὑπαζεύξαισα* (*Σμ.*  $\bar{a}$  1, 9 App.) on the analogy of *ζεύξαισα*. This text implies that initial  $\zeta$ , like any other, is written  $\epsilon\delta$  when it becomes medial through composition.

11 The sign  $\checkmark$  implies *διν[ν-*, as cod. F of Dion. Halic. rightly spells (though it continues erroneously *-ἦντες* for *-εντες*).

14 *μειδαισ-* again rightly preserved by cod. F. Correct *Σμ.*  $\bar{a}$  1, 14 App.

19 The first visible sign seems necessarily to be the top of  $\phi$  or  $\psi$  and there is no room for a letter between this and the next, which seems to represent  $\epsilon$ . The missing letter—there could scarcely have been more than one—at the beginning of the line must therefore have been a vowel. I can suggest nothing within the conditions but *ἄψ ε'*. *τίνα δηῦτε πείθω ἄψ ε' ἄγην ἐς φάν φιλότατα* ; is not unacceptable in itself but it necessitates a change in the only evidence we have (*φάν* for *σαν*) and the neglect of the stop which seems to be recorded in this manuscript after  $\epsilon'$ . The discrepancy between *αψ* and *μαι* may be thought of little weight, since *μαι* might be merely a duplication of the first syllable of *μαινόλαι*.

I should add that it strikes me as strange that the  $\alpha$  of *ἄγειν* should be thought to require a mark of length and an accent. I have consequently entertained the notion that *ἄγην* means *ἄγῆναι* but I can adduce no use of *ἄγνυμι* which provides an acceptable solution to the problem.

## 2289. SAPPHO, BOOK I

It is natural to seek in the first book of Sappho's poems the provenance of Sapphic stanzas in the Lesbian dialect and the identification of fr. 9 of the following with certainty and of fr. 6 with fair probability is quickly made. This is the sixth manuscript (or seventh, if we include the ostrakon published in *Ann. R. Sc. Norm. sup. Pisa* (Lett., &c.) Ser. II vol. vi (1937) i 8 seqq.) containing parts of that book. It cannot be said to add much to our knowledge and in two places (fr. 2, 5 and 4, 1) it brings new darkness.

The hand is a small uncial approximating to the common angular but still retaining some features of the second-century round type. I suppose it may be dated in the later second century. Cf. **2080**.

Two pens appear to be distinguishable in the additions to the text. One may well be that of the original copyist, to whom I am inclined to ascribe the interlinear and marginal writing at fr. 2, 5 and 7 ; 4, 6. . . .

## Fr. 1 (a) + (b)

] ωσδα.[  
 ] κακκ[  
 ] ἀτρι[  
 ] ἔκτα.[  
 5 ] [ / ] .[  
 ] . + θᾶ[  
 ] / στέιχ[  
 ] ὠσιδω[  
 ] τὰσετ.[  
 10 ] ποτνια.[  
 ] χρυσοπ[  
 ] κάππο[  
 ] .αιμ[  
 ] κᾶρα.[  
 15 ] .[

## Fr. 2.

] . ᾶς . [ . . . . ] . [ .  
 ] κηκέ . τουγα . [ .  
 ] ᾶϊς [ .  
 ] κᾶνηναγερωχία[ .  
 5 ] μμενᾶνέοιαι[ .  
 ] . ανφ [ . ] λ [ . . . . . ] . [ .  
 ] μᾶ . [ ] το . [ .

## Fr. 3.

] . ν . ο . [ .  
 ] ἀμφ . [ .  
 ] τθι . σο . [ .  
 ] . νέφ[ .  
 5 ] [ .  
 ] [ .

## Fr. 4.

] αρκαλειοιτασε . [ .  
 ] πανουκεχη[ .  
 ] ερεόρταν [ .  
 ] μαν [ . . ] ραιτελε[ .  
 5 ] . ωνέμ[ .  
     <sup>εωςζωι</sup>  
 ] . . ᾶσά . [ .  
 ] υσαι [ .  
 ] . οσδε[ .  
 ] ν . [ .

## Fr. 5.

] λα[ .  
 ] σέμ[ .  
 ] ἰλλά . [ .  
 ] ᾶισυ[ .  
 5 ] δ . [ .  
 ] λυ[ .

Fr. 6.

. . .  
 ]νη[  
 ] [   
 ]εο[  
 ].κύ.[  
 . . .

Fr. 7.

. . .  
 ].α.[  
 ]γμεντ[  
 ].κάλ.[  
 ].[  
 . . .

Fr. 9.

. . .  
 ]... [   
 ]αντεςμ[  
 ]ενπερ.[  
 ]μάθεν[  
 5 ]ντ[  
 . . .

Fr. 10.

. . .  
 ]μα.[  
 ]ρονθ[  
 ]π'.[  
 . . .

Fr. 8.

. . .  
 ]...[  
 ]θεε.[  
 ] [   
 ]γοημ[  
 5 ].απεδ[  
 '].ηνεο[  
 ] [   
 ]..ρις.[  
 ]..φ[  
 . . .

Σμ.  $\bar{\alpha}$  6, 4 seqq.

τοι βασιλ]ηεε  
ἐκτελέεεε]αντες μ[  
 πρῶτα μ]ἐν περι.[  
 τυῖδ' ἀπορ]μάθεν[τεε  
οὐκ ἐδύνα]ντ[ο κτλ.

Fr. 11.

. . .  
 ].' [   
 ]δ[  
 ]..ω[  
 ].ἰᾱμ[  
 5 ]ιαι.[  
 . . .

**Fr. 1** There is no doubt that (a) stood vertically above (b) and I am fairly confident that they actually touch (just below the stichometrical ε in the left margin) but there is a possibility that there was some interval between them 1 .[, a trace on the line, perhaps the start of a stroke rising to right 3 τρ made out of something different, perhaps π 4 Of α only traces of the upper left-hand side of the apex. The ink which follows is what has soaked through the top layer, which is lost 6 Perhaps ᾱ is meant but ᾱ has a distinct slope to right 9 Of τ only the extreme left-



hand tip of the cross-stroke .[, the foot of a stroke rising with a slight slant to right with a dot above it level with the tops of the letters 10 .[, the apex of  $\alpha$ ,  $\delta$  or  $\lambda$ ; hardly  $\nu$  11 The cross-stroke of  $\pi$  is not horizontal but I doubt whether  $\nu$  or  $\tau$  is more probable 13 .[, the right-hand end of the cross-stroke of  $\gamma$  or  $\tau$  14 Or  $\alpha$ ].[ $\alpha$ [ 15 The tip of an upright

**Fr. 2** 1 .[, I think  $\chi$  but cannot rule out  $\kappa$  .[, the lower part of an upright descending below the line,  $\phi$  suggested ] .[, the tail of an upright descending below the line with a trace above to its right 2 Between  $\epsilon$  and  $\tau$  a dot on the line and a horizontal stroke touching  $\tau$  below its cross-stroke, e.g.  $\lambda\epsilon$  .[, parts of an upright descending below the line,  $\rho$  acceptable 3  $\iota$  seems to be an insertion made *currente calamo* 5 The last  $\iota$  has an unusual serif to the left of its foot, but  $\omega$  (for  $\epsilon$ ) would also be anomalously made and inconsistent with the accent 6 .[, a dot level with the tops of the letters .[, presumably  $\iota$  7  $\grave{\alpha}$  .[, apparently the start of a stroke ascending to right

**Fr. 3** Perhaps from the same neighbourhood as fr. 2 1 .[, the bottom of a curved stroke meeting the bottom of an upright; perhaps  $\epsilon$  made into  $\iota$  or vice versa, but other interpretations open After  $\nu$  the lower part of an upright After  $\circ$  the lower part of  $\epsilon$  or  $\epsilon$  2 .[, a trace perhaps compatible with  $\circ$  or  $\omega$  3 .[, the lower part of an upright 4 .[, the upper part of an upright

**Fr. 4** 1 .[, prima facie  $\lambda$  but I cannot rule out  $\nu$  5 .[, perhaps  $\rho$  6 ] .[, the top of an upright followed at an interval by a dot which may represent the top of another; between them what looks like a small  $\circ$  above the general level .[,  $\mu$  appears to me more likely than  $\nu$ , but I cannot rule this out 8 ] .[,  $\gamma$  or  $\tau$  9 .[,  $\alpha$  or  $\delta$

**Fr. 5** 1 seq. appear to be written smaller than the others 3 .[, perhaps  $\cdot\delta$  most likely, though one would expect  $\iota$  to be taller 5 Or .[.]; two dots level with the top of the letters.

**Fr. 6** 4 ] .[, the right-hand end of a cross-stroke suggesting  $\epsilon$  .[, an upright with its top hooked over to left, perhaps  $\pi$

**Fr. 7** 1 ] .[, the right-hand part of a cross-stroke as of  $\gamma$  or  $\tau$  but no trace of an upright .[, an upright with the foot slightly hooked to right, apparently  $\epsilon$  3 ] .[, an upright,  $\nu$  suggested .[,  $\alpha$  suggested 4 Perhaps the top of a circle

**Fr. 8** 1 Only the bottoms of letters; I should guess  $\phi\omega$  but the traces could be combined to give several alternatives 2 .[,  $\gamma$  or the left-hand part of  $\pi$  5 ] .[, traces compatible with  $\zeta$  6 ] .[, the right-hand ends of the arms of  $\kappa$  or  $\chi$  8 ] .[,  $\chi\alpha$  would suit but of  $\chi$  only the right-hand tips of the upper and lower arms and  $\delta$  is not ruled out in place of  $\alpha$  .[, perhaps the left-hand bottom angle of  $\alpha$  or  $\delta$  9 ] .[, I believe,  $\alpha\iota$ , but I am not sure that a single  $\nu$  is impossible

**Fr. 9** 3 .[, the left-hand end of a horizontal stroke to right of the lower part of  $\iota$

**Fr. 10** 3 ' .[,  $\epsilon$  or  $\acute{o}$  followed by the top of a loop;  $\rho$  one possibility

**Fr. 11** 1 ] .[, the right-hand end of a cross-stroke as of  $\gamma$  3 ] .[, three letters might be represented, of which the second and third might be  $\epsilon\iota$  or  $\epsilon\iota$  rather crushed together 4 ] .[, the right-hand end of a cross-stroke touching the top of  $\acute{\iota}$  5 .[,  $\pi$  or perhaps  $\gamma$  .[

**Fr. 1** 4 If  $\bar{\epsilon}$  is, as it must be taken to be, a stichometrical note, it should stand in a copy of the first book of Sappho's poems opposite the last line of a stanza ( $500 = 4 \times 125$ ), not as here opposite the second. I cannot explain this inconsistency, if it is not due to mere error.

7 seq.  $\Sigma\mu.$   $\bar{\alpha}$  16, 7 seqq.  $\sigma\tau\epsilon\acute{\iota}\chi\epsilon \dots [\acute{\omega}\sigma?] \dots \acute{\iota}\delta\omega\mu\epsilon\nu$

9  $\acute{\epsilon}\tau\alpha$  [ $\iota\rho$ - appears to be ruled out, apparently  $\acute{\epsilon}\tau\iota$  or possibly  $\acute{\epsilon}\tau\eta$ ]

**Fr. 2** 1 Possibly  $\Delta\omega\rho\acute{\iota}\chi\alpha\sigma$

2 ]  $\kappa\eta\nu$   $\acute{\kappa}\acute{\epsilon}\lambda\epsilon\tau'$ ,  $\acute{o}\upsilon$   $\gamma\acute{\alpha}\rho$ ]

4 For the possibility of  $\acute{\epsilon}$ ]  $\acute{\kappa}\acute{\alpha}\nu\eta\nu$  see  $\lambda\mu.$  xiii n. 1.  $\acute{\delta}\phi\lambda\iota\sigma$ ]  $\acute{\kappa}\acute{\alpha}\nu\eta\nu$  would not scan here.  $\acute{\alpha}\gamma\epsilon\rho\omega\chi\acute{\iota}\alpha$  heretofore only late; for the adjective  $\acute{\alpha}\gamma\epsilon\rho\omega\chi\omicron\varsigma$  in Sappho see 2293 fr. 1(a) iii 12 n.

5 ε]μμεν' one possibility but there are others (1st p. plur. pres. or impf. ind., perf. part. pass., etc.). *ῥα(ν)* is puzzling. The context suggests that it is equivalent to *οἷα(ν)*, but *οι* is not normally reduced in dissyllables (*Ἀμ.* lvi seq.) and *οἷαν* actually occurs in Alcaeus D 14, 12. Moreover, *τοι-* in *τοιουτ-*, *τοιαντ-* appears as *τε-* not *το-*. The various senses of the ordinary *ῥα* do not seem to be wanted here.

**Fr. 3** 3 ἄ]τθι

**Fr. 4** 1 No syllable is missing at the beginning of the line. π]αρκάλεια was certainly not written. I am at a loss to explain the text. A verb might end in *-λήοι* (*ἀδικήει Σμ. ā 1, 20 App., ποθήω ā 8 App.*) and *καλήω* is said to be Aeolic, though only *κάλημμι* occurs in our texts (*Ἀμ.* xliii). An adjective might end in *-λήοι* or *-ληοι* (*Ἀμ.* liv, 2165 fr. 1, 6). To separate *λεῖοι*, supposing that to be a correct Lesbian form, leaves the unmanageable ]αρκα (preceded by 0-3 consonants).

2 The short *a* points to *πάν*, short in Lesbian, or a compound.

6 *ἔωσ* corresponding to *ἄσ* (or *θᾶσ*)?

**Fr. 6** The vertical relation of *νη* in l. 1 to *κύ* (which may well be *εκύπ*) in l. 4 and the situation of the short line, l. 2, with respect to them make it reasonable to identify here *Σμ. ā 3, 15-18*. ]εο[ of l. 3 will fall in the gap between ]οναυκ[ and ].ι of *Σμ. ā 3, 17*.

**Fr. 7** In spite of some similarities apparently not identifiable with *Σμ. ā 1, 1-4*

**Fr. 11** 5 το]ίει, τα]ίει

## 2290. SAPPHO, BOOK iv?

It will generally be thought reasonable to assume on grounds of dialect, metre, and, as far as they go, contents, that the following fragment is to be attributed to Sappho and, if 1787 contained the fourth book, to the fourth book of her collected poems. No more can be made out than that some female person, presumably the poetess herself, is addressing someone to whom she appears to claim to have been a staunch friend.

The piece is written in an angular script of a common type ordinarily assigned to the late second or early third century, with lection signs which seem to be partly original, partly due to a second hand.

(a)

		. . . . .	. . . . .
			] . [
			] γπρρ . . [
			] νωσπρσπό . [
			] . ατοιχάλα [
5			] . θ'λοις.ουδ . [
			] . αςδοις'ολιγα [
	(b)		] . ένᾱφερεςθα [
			] . φιατις . . . [
	εμ [		] . δᾶδιονεισορ [
10	τ . . [		] ισθακαυτᾶ . [
	κ [		] . αθ'αλλοιᾶ [
	ςε [		] . αν'τιραδ [
	η [		] ᾶιτισειποι [
	α [		] . σαν'εγωτεγαρ [
15	φιλ . [		] . 'ασκενένημ' [
	× κᾶλ . [		] αιμελήςην . [
	εστ . [		] φιλαφαῖμεχύραγε [
	.] χα [		] ενα [ . ] ᾶις'α . [
			] . . δ'ονιαρ [ . ] . [
20			] . πικροσύμ [
			] . [ . ] τα.θα . [
			] . . τοδεδις [
			] . ώπτις'ε . [
			] αφιλήσω [
25			] τωτιλο [
			] σσονγαρ . [
			] . θαιβελεω [
			] . . [
		. . . . .	. . . . .

		. . . . .	
		]. [	
		]ν προ . . [	
		]νωσ πρόσ πότ[	
		] . ατον χάλα[	
5		] . θέλοις οὐδὲν[	
		] . ἀδοικ' ὀλίγα[	
		] . ἕνα φέρεσθα[ι	
		] . φια τις . . . [	
	έμ[	] . δ' ἄδιον εἶσορ[	
10	τροῦ[	ο]ἶσθα καῦτα .	
	κ[	λέ]λαθ' ἀλλοιὰ[	
	σε[	] . αν· τιραδ[	
	←→	] αἴ τις εἴποι	
	ἦ[	] . καν· ἔγω τε γαρ[	
	ἀ[	] μ' ἄσ κεν ἔνηι μ'[	
15	←→	] αι μελήσην·	
	φιλη[	] φίλα φαῖμ' ἐχύρα γέ[νεσθαι	
	κᾶλ . [	] ενα[ . ] αικ· ἀτ[	
	έστ . [	] . . δ' ὄνιαρ[ . ] ζ[	
	. ]χα[	] . πίκρος ὕμ[	
20		] . [ . ] τα θαδ[	
		] . α τόδε δ' ἴσθ	
		] . ὥττι σ' ἐ . [	
		] α φιλήσω[	
25		] τω τι λο[	
		] σσον γὰρ . [	
		] ζθαι βελέω[ν	
		] . . [	
		. . . . .	

**Fr.** (a) and (b) The relative position of these is fixed vertically by the fibres, their distance apart cannot be determined except roughly by the metre.

1 The bottom of an upright 2 Of ] $\nu$  only the second upright .[, the extreme lower tip of a tailed letter 3 Of  $\tau$ [ only the left-hand tip of the crossbar 4 ], an upright,  $\iota$  or  $\nu$  5 ], the lower right-hand arc of a circle, perhaps  $\circ$ , but farther away from  $\theta$  than would be expected Of  $\nu$ [ only the tip of the left-hand branch 6 ], the right-hand tip of a cross-stroke level with the tops of the letters 7 ] $\mu$  possible but represented only by two spots of ink, one above the other 8  $\iota\alpha$  is perhaps only a slightly abnormal  $\alpha$  After  $\zeta$  the start of a stroke rising to the right from the line 9 ], a spot of ink level with the tops of the letters 11 ] $\lambda$  represented only by the tip of the right-hand stroke on the line 15 ] $\mu$  represented only by the top part of an upright inclining slightly to left 17 After  $\tau$  perhaps the left-hand arc of a circle 18 Of  $\tau$ [ only the left-hand tip of the crossbar 19 Of  $\rho$  only the tip of the tail, of  $\zeta$  only the top curve 20 ], the foot of an upright on the line 23 ], a thick dot level with the tops of the letters,  $\kappa$  not suggested .[, an upstroke inclining slightly to the right,  $\gamma$ ,  $\pi$  or the like 25 Of ] $\tau$  only the crossbar, perhaps  $\zeta$  possible 27 Of ] $\zeta$  only the extreme tip of the top curve

### 2291. SAPPHO?

Aeolic verses in stanzas of three lines are naturally attributed to Sappho, since we know of no poems of Alcaeus so composed, but too little is legible of what was contained in the papyrus here published for the hypothesis to be either confirmed or disproved.

There are *prima facie* parts of three pieces. In col. i paragraphi under ll. 3 and 5 indicate a two-lined, under ll. 21 and 24 a three-lined stanza, so that, if we assume that there were not more than two pieces in this column and that there are no errors, such as wrong location of a paragraphus (or paragraphi) or omission of a line (or lines), a piece must have ended either at l. 9 or at l. 15 or at l. 21 and the next begun accordingly either at l. 10 or l. 16 or l. 22.<sup>1</sup> I do not discuss these alternatives here, since, as will be seen when I come to speak of the metre, other considerations exclude all but the first of them. There are certainly errors in col. ii. Under l. 2 is a paragraphus (accompanied by a coronis which the copyist notes was not in his exemplar) only two instead of three lines away from the last preceding. Under l. 5 is a cancelled paragraphus. Under l. 6 is a paragraphus four lines away from the last preceding but six from the next following,<sup>2</sup> after which paragraphi occur regularly under each third line. If we suppose that the paragraphus under l. 2 should be under l. 3, the position of all the paragraphi from col. i 21 onwards would be harmonized and the correction of that under col. ii 5 explained, but a new poem (if we accept the coronis added by the copyist *de suo*) would be made to start with  $\kappa\alpha\iota\phi\alpha\iota$  .[, which is not inconceivable but not specially attractive.

<sup>1</sup> Because the sixteen lines between the second paragraphus of the first pair and the first paragraphus of the second pair can be distributed into two-lined and three-lined stanzas in only three ways, namely, 2 two-lined and 4 three-lined or 5 two-lined and 2 three-lined or 8 two-lined.

<sup>2</sup> There is no reason to doubt that there was a paragraphus under l. 9, but it happens that the papyrus is broken away.

Of the metres exemplified in col. i it is not easy to give a satisfactory account, the only unequivocal verse being the Telesilleion in l. 4, and it is not necessary to repeat here the speculations to be found in the commentary. But ten lines, namely 1, 3, 5, 7, 9, 11, 14, 17, 20, 23, are distinctly longer than the rest and are separated in the upper part of the column by one, in the lower part by two shorter lines. It is obvious that, if a poem in two-lined stanzas consisting alternately of a short and a long line is followed by a poem in three-lined stanzas consisting of a short, a long, and a short line, the order shown by ll. 22-24, the last occurrence of a single short line will mark the beginning of the second poem. This would make l. 10 its first line, which squares with the evidence of the *paraphrasi* (above), but is otherwise an unwelcome conclusion, since l. 10, as at present read, appears to have the scansion not of the first but of the third verse of the three-lined stanza. This may be the fact, but to accept it would necessitate the assumption of error in the manuscript and in the prevailing uncertainty I see no point in discussing the possibility here.<sup>1</sup>

The text is written on the back of a second century account in a coarse hand of the common angular type in use from the late second to the early fourth century. This example may be assigned to the third. The lection signs and interlinear additions are, so far as I can tell, by the original hand.

<sup>1</sup> Though a speculation about the possibility of evading this and other difficulties at the cost of assuming the omission of one verse will be found in the note on Col. i 10.

Col. i.		Col. ii.
	.].γα.εδαβαιο[ ]α	..ςτος.[
	.[.]οἰπόλωναγακτ[.]α..[	φ.πα[
	...αισαμιαι.ιε.[.]τρικ....[.][]	} <sup>ουκ.ν κορώνικ</sup> ωνηρ[
	χορδαιειδιακρεκην	
5	ολιςβ.δοκοις περκαθ...ενος	ταιςπα.[
	..ου.[.]σιφιλοφ[.]νωσ	( <u>    </u> ) ακρωδ[
	]...δε.ελικ.[.]αιπρ.τανεωσ	φοιται.[
	]..οδεδιο[.]ω.	].ταισε[
	]ναλωδ' [.]...ενητε[.]...χ..	]..[
10	]εκαιδι[.]παϊ [.]	ξ'α[
	]..ε...[.]επι[.]βοργιαν[	αυτανε[
	]...[.]υλ.δηλιπων	αγκωνα[
	]ειχρ[.]...τρικιον	εκπαίς'ο[
	]...[.]εμες[.]...[.]ων	ουτο[
15	]...[.....]	ταν[
	].....α[.]εραικ	ωσδ[
	]βρανον[.]...ργιαν	αμ'ο.[
	]υκομεν [ ]	πίκ.[
	]νῦμνε[ ]	[
20	κα[ ]ενα[.]φο.[...]ν.αδελφείαν	..]ς.[
	ωσπαι[ ]ιο.[...] [ ]	ενο[.]δα.[
	υτιςδε[...][κει.θελη[ ]]	> αυāδεε[
	δειχνυς[...][εδηυτε...λυ...ακτιδαν	> κακ πτ.[
	τονμαργογον.ειξαιθελω	ωπαιδ[
25		ημαν.[

Col. i There are traces of ink in the margin above v. 1 to the left

1 .], a small curved stroke level with the tops of the letters, possibly the extreme right-hand side of the loop of ρ After γα an upright with a cross-stroke to right of its top 2 .], traces consistent with the upper and lower parts of δ 3 The first letter was circular; of the second only a trace level with the tops of the others; the third had a tail descending below the line and a long not quite horizontal cross-bar, level with the tops of the letters, extending to the right, neither γ nor τ satisfactory, ψ? Between ι and ι what looks like λ, but not the λ of this hand, perhaps ι was a badly executed ν ε.[.], or ε..; the only indication about which I am moderately sure is a stroke descending from the level of the tops of the letters left to right, e.g. εα, εδ, ελ, but the fibres are in disorder, and even this may be illusory After οικ a stroke rising to the right from the line with the beginning of a cross-stroke starting to the right from its top, followed after a blank by a cross-stroke which might



be a continuation, next a thick upright, its top slightly above the general level, its foot curving out to the left, beyond this obscure traces on the line of which the last might be the foot of an upright 4 ε represented only by a short upright stroke on the line 5 The left-hand side of ο, the left-hand stroke of λ, the top of ι are missing Since a vowel must follow β, perhaps α ρ very clumsy and odd-looking 6 Perhaps simply τ ουτ[, but the first τ then rather broad and a trace on its left not accounted for; τ ε ου would more naturally suggest itself as a reading 7 Before δ perhaps the overhang of c Between ε, ε, perhaps the middle of a stroke descending from left to right [, a loop on the line, e.g. δ ], the right-hand part of the cross-stroke of τ or the like 8 ],., perhaps ω ν 9 ],., two uprights The left-hand half of the cross-bar of τ is very faint, but γ not probable Before χ the lower part of an upright descending below the line 10],., the extreme right-hand tip of a cross-stroke touching ε about the middle 12 For π perhaps γ 13 ],., the end of a cross-stroke touching the top of ε After τ the top of an upright above the general level, η suitable 14 ], ε, the top of an upright, ]ν a possibility 16 [.,], or one broad letter 20 ο.,], the lower part of an upright descending below the line 22 Between ι and θ a dot level with the tops of the letters; apparently not ν θ for ι. θ 23 The letter after τ ε began with an upright, those between λ ν and α κ had a loop on the line to the left and the tops of two uprights to the right; π ω λ υ α ν α κ would therefore suit

Col. ii 1 ], the end of an upright descending below the line 2 ],., traces compatible with ω ν 4 ], on the line the lower left-hand arc of a circle 5 ], the left-hand side of μ or ν probable 7 ],, perhaps the apex of δ 8 ],., the tip of an upright above the general level 17 ], the lower part of an upright descending below the line 18 ], an upright with traces to the right, ρ not particularly suggested 21 ], the left-hand side of ε or possibly θ 23 There is no trace of ink between κ and π ], an upright with a thickened top, descending below the line 25 ], a small curved stroke slightly below the line, perhaps the left-hand end of the loop of α

Col. i 1 Though the ο is damaged, c appears impossible. Not therefore π ε δ ά β α ι c but possibly π ε δ ά β α ι ο ν, but π cannot be verified.

For a speculation about the scansion of the lines with uneven numbers see on l. 5.

2 The circumflex seems to show that the verse began with a monosyllable, since Lesbian accentuation as exhibited by the papyri has no perispome dissyllables (or polysyllables), and a monosyllable is required for correspondence with l. 4.

If Π ω λ υ α ν α κ τ ί δ α ι c, the form might be equally well nominative singular or accusative plural. The same name appears to recur at l. 23 and the feminine adjective Π ω λ υ ά ν α κ τ ι c in Σ μ. inc. lib. 40 (where the reference is to one of Sappho's rivals, Andromeda or Gorgo).

3 The line seems to begin with -- υ υ -, see on l. 5.

4 Prima facie χ ό ρ δ α ι c ι δ ι α κ ρ έ κ η ν. On δια for ζ α before a consonant see Α μ. xxv. But the division χ ό ρ δ α ι c (') ι δ ι α κ ρ έ κ η ν is conceivable.

5 The reading of the beginning of this line is manifestly very improbable, but the scansion as far as the second c corresponds to that of the beginning of l. 3. Between this c and π there is a space sufficient for a narrow letter which suggests that an ι, ligatured to c as in ll. 3 and 4, may have disappeared. If so, the scansion of the remainder of the verse may be supposed to be υ - υ - υ - as it pretty certainly is in l. 7. The whole line would then be Telesilleion + iambic μέτρον and the stanza, as marked by the paragraphi under ll. 3 and 5, Telesilleion, Telesilleion + iambic μέτρον, would be comparable to the Glyconic, Glyconic + iambic μέτρον used by Alcaeus (Α μ. fr. 119 seqq.). It may be worth recalling, though I do not know that the fact has any particular significance, that in 2295 fr. 1 this is written in two lines, divided Glyconic + 1 syllable, Telesilleion + iambic μέτρον.

7 Perhaps ε λ ε λ ι c δ [ ε ] τ α ι, but I cannot verify it.

π ρ ο c α ν έ ω c would naturally come to mind, particularly in the vicinity of φι λ ο φ [ ρ ό ] μ ω c, but though there is some uncertainty about τ, I should say c was not a possible alternative.

8 If two syllables are missing before ο c, and the spacing shows there are not fewer, I cannot reconcile the resulting form of verse with the required Telesilleion. The difficulty is removed, if the verse is not a Telesilleion but, say, a Glyconic, which it theoretically might be, if the second piece begins here and not at l. 10. See the note there and at l. 22.

9 The present reading of the end of the verse, from ω onwards, obviously allows for too many letters

to make  $\cup - \cup - \cup -$ , the scansion required for correspondence with l. 7. But I cannot accommodate it any better to the second verse of the three-lined stanza.

10 It is plain that this verse as read cannot be a Telesilleion but that it can easily be made to correspond with l. 24 on the assumption that both are iambic dimeters. A Telesilleion might be obtained by supposing that  $\kappa\alpha$  should be read  $\kappa\lambda$ , but though  $\alpha$  is damaged no alternative appears possible and in any case ] $\epsilon\kappa\lambda\iota\delta\iota$ [.] seems an improbable sequence of letters. If it is an iambic dimeter, and therefore the third line of the first stanza of the second piece, l. 8 need no longer be a Telesilleion but will correspond to l. 22, whatever that is. On the other hand, it will become necessary to suppose that the first line of the next stanza has been omitted, though nothing is preserved to show that the copyist (or a corrector) indicated this.

11 There appears to be room for a narrow letter between  $\iota$  and  $\beta$  but nothing can have stood there consistently with the metre. I cannot explain the peculiar sequence of letters after  $\beta$ . The word does not appear to be the same as that at the end of l. 17.

22 I have suggested in connexion with l. 8 that the first line of the three-lined stanza might be a Glyconic, but it is not easy, if the estimate of letters lost between  $\epsilon$  and  $\kappa$  is correct, though not impossible, to make a Glyconic of l. 22. It can only be done by postulating a double consonant followed by two separate vowels as the three missing letters. There is no great difficulty in devising such combinations, for example,  $\delta\epsilon[\xi\iota\alpha]$ , but I can think of none that throws any light on the context. Another resource, which I cannot exclude, is the postulation of four missing letters, two of them narrow or written close together. It is not possible to scan the line as a Telesilleion nor, since the letter which seems to stand between the presumed  $\iota$  and  $\theta$  is no vowel, as a Glyconic of the form

-- $\cup$ -- $\cup$ --

23 It appears as if at least one syllable must have been formed by the letters lost between  $\epsilon$  and  $\epsilon$  and that the line cannot therefore have been the Alcaic hendecasyllable. Perhaps it is a Glyconic preceded by an iambic penthemimer.

24 Presumably  $\tau\acute{\omicron}\nu\ \mu\acute{\alpha}\rho\gamma\omicron\nu\ \delta\acute{\nu}\delta\epsilon\iota\zeta\alpha\iota\ \theta\acute{\epsilon}\lambda\omega$ , an iambic dimeter.

Col. ii 2 Marginal notes as a rule refer to the column to their left. This refers to the coronis to its right. For  $\sigma\delta\kappa\ \eta\nu$  meaning 'was not in the exemplar' cf.  $\sigma\upsilon\kappa\ \eta\nu\ \alpha\nu\tau\iota\gamma'$  written against a coronis in an unpublished papyrus of Simonides.

13  $\tilde{\iota}$  does not account for all the interlinear ink, but leaves a dot over the mark of length unexplained. It is not impossible to interpret  $\acute{\epsilon}\kappa\acute{\pi}\acute{\alpha}\iota\varsigma$ — $\acute{\epsilon}\kappa\ \acute{\pi}\acute{\alpha}\iota\ \varsigma(\epsilon)$  or  $\varsigma(\omicron\iota)$  is a conceivable collocation—but I cannot explain the addition.

23 There is no trace of ink between  $\kappa$  and  $\pi$  and, though slightly more than the normal interval, hardly room even for  $\omicron$ . It seems to follow that  $\kappa\alpha\kappa$  must be interpreted as  $\kappa\alpha\iota\ \acute{\epsilon}\kappa$

## 2292. COMMENTARY ON SAPPHO.

This small scrap contains two names already known to us from Sappho's poems, Gongyla, a friend, and Gorgo, a rival, and two others, Archeanassa and Pleistodike, which are new. Though the single lemma cannot, as it stands, be an exact quotation, its last three words are compatible with the assumption that it comes from a Sapphic stanza, that is, from the first book of the collected works, but I find none among the surviving fragments to which the comment can apply and it is in itself a somewhat mysterious pronouncement, a characteristic of other such commentaries, even when they are more complete.

The hand is a neat specimen of the upright angular type, though the angularity is not very pronounced. It may be compared with 1606 and assigned to the second half of the second century.

<p>         . . . . .          ]..[.]τ...[          . . .[.]σεεμακαρχεανα[          5 καγοργωσυνδυγ<sup>ο</sup> α.τιτου[          .[.]ζυξηπλειστοδικη [           ]ηιγ[.]ργοισυνζυξ.ε [           ].α.[.]ογγυλησον[.]αθη [           σετ[.]οινογαρτοο.ογ [           μ[.]δ.ταιηκατατη[.]... [           ]α[.]πλ[.]ιστοδικη[.]ν [           10 ].αθη.ετ[.]κυ[          ].[ ]ατξτουτ [           ].ν. αν [       </p>	<p>         . . . . .          ]..[.]τ...[          . . .[.]σεεμακαρχεανα[          5 κα Γόργω(.) κύνδυγο(ς)· αντί του          ε[ύν]ζυξ· ή Πλειστοδίκη          τ]ηι Γ[ο]ργοί κύνζυξ με-          τὰ τ[ης] Γογγύλης όν[ο]μασθή-          σετ[αι· κ]οινόν γάρ τὸ ὄνο-          μ[α.]εδ.ται η κατὰ τῆς [.]...          α[.] Πλ[ε]ιστοδίκη[.]ν          όνομ]ασθήσετ[αι] κυ-          ]η[ ]ατξτουτ          ].νο αν       </p>
---	--

2 . . . [ , the lower part of an upright descending a little below the line followed by the bases of two letters which might be αχ 8 Possibly δεδοται, but ο not suggested by the trace on the line after δ ] . . . , the feet of two uprights followed by the lower part of an upright descending well below the line 11 ] . , the upper part of an upright 12 ] . , a thin stroke curving up from left to touch the top of the left-hand angle of ν

2 seq. The natural interpretation of 4 seqq., 'Pleistodike shall be named mate to Gorgo along with Gongyla', is that they paraphrase the lemma, but in this there appears to be no mention of Pleistodike and the mate to Gorgo to be Archeanassa.

Αρχεάνασσα: for this as a Mytilenean name cf. Strab. 599, Schol. Nicand. Th. 613, Άμ. 55 24

3 Either Γόργωσ, if κύζυγος is constructed with a genitive, or Γόργωι, if that is the Lesbian dative, must be written. έμα would seem to imply that a genitive was wanted, Γοργοί that a dative stood in the text.

κύνδυγο(ς) αντί του κύνζυξ: this statement should be received with scepticism. δυγός is Boeotian, not, so far as is known, Lesbian, Aeolic. κύδου-γος, -ξ would be expected.

10 Perhaps some form of κύριος.

## 2293. COMMENTARY ON SAPPHO (BOOK iv?)

Not many words need be wasted on the wretched scraps which follow. That they come from a commentary on poems by Sappho is made clear by the occurrence of the names of Atthis and Gyrinno and a statement about Peitho's being the daughter of Aphrodite known to have been made by her (*Σμ. inc. lib. 84*); that it was a commentary on the fourth book (at least, if we are right in assuming that compositions in the metre of **1787** and **2290** made up the fourth book) is a reasonable conjecture founded on the lemmata in fr. 1 (a) *Κυθηρήας τρόφος* (col. ii 5), *μοι Ζεφύρω πνεῦμα* (col. iii 22), *γω τὸ κάλλος* (col. iii 17), which suit a line of the form  $\cup - \cup \cup - - \cup \cup - - \cup \cup - \cup - \cup$ . The commentator seems to have had the unpleasant trick, found elsewhere, of sometimes or partially Atticizing his quotations, so that the gain even in the way of isolated words or phrases is less than it might have been, and the general character of commentaries such as this may be more advantageously examined in less disrupted examples, in this volume **2306** and **2307**.

The hand, which varies in different fragments between light and heavy, may be compared with that of **2176** and assigned to the second century.

Fr. I (a).

Col. ii.

						].χ.
						]ντι
						]εσει
						]οντων
5	Col. i.	ν[				]κυθερειαςτρό
		να[				]πτηνεαλλοις
		εν.[				]διτησειρηκετη[
		φος[				]ησεφωνειημ[
		δεθυγ[				]εαυτησπρ[
		πειθω .[				Col. iii.
		τασαλλη[				
10		γορευε·ύμ[				]θελουισα[. . .]
		θικονετρ[				]αειν χ[ ]
		αμμιαγγ[				]τινα[ ]
		δαιμ[.]ναθ[				]ορειν[ ]
		ϊναη .πε.[				]ρωχου[
15		λεγ'ο .μμε[				]σασγερας .[
		μεν[.] .ϊε[				]καιγυρινν[
		δηε[.]π .c.[				]ταστοιαντας .[.] .[
		θελετξ[				]γωτοκαλλοσεπιτ .[
		ονδ'εκ[				]μεζόντιγαρηνεμ[
20		δυνατ[				]του
		χερρες[ Fr. I (b).				]ειμαι'
		τιδιαν[				]καικα
		προστη[				]ησκαι
		τ[.] .ςπρο .[				]χθουν[ . . . ]
25		πτερυγ[				]γειν[
		οφης .[				]ατο[
Fr. 2.		].[				]σοιδαν[.] .οφορητο[
		].υσα .[				]γονδεκα .[
		].ννα[				]ς παϊταςμ[
		].λαγητ[				]δηγεγρ .[
		].διατ[				]υποανδ[
						]ιουκενν[
						]ωαρρε .[
						]χῆτις[

**Fr. 1 (a)** col. ii 1 Perhaps  $\chi^a$  2 ], a high dot like the right-hand dot of a trema or the end of an acute accent 3 ], below the line the end of a stroke descending from the left, possibly  $\chi$  4 ], the lower end of a tailed letter rather close to the  $\sigma$ , perhaps  $\nu$  5 ], an angle on the line  $\epsilon$  converted into  $\eta$  with a thicker pen 6 ], the extreme lower tip of a tailed letter 7 Fr. inc. lib. 84 10 At an interval before  $\theta$  what looks like the upper part of a tall vertical stroke but may be the tail of a letter in the line above At the end a crossbar as of  $\tau$  11 Above  $\chi$  three small letters,  $\sigma$  the first, or a high stop and two small letters 13 ], an apex Of  $\phi$  only the upper right hand curve,  $\rho$  possible 14 ], on the line the start of a stroke sloping slightly to right,  $\lambda$ ,  $\mu$ , or the like 15 There is a sloping stroke against the upper left-hand side of  $\sigma$  which may have been meant to strike it through The next letter is most like  $\alpha$  but it is not formed like the others and a high dot between it and  $\mu$  is not accounted for 18 ], a long-tailed letter followed by the right-hand side of  $\sigma$  or perhaps simply  $\rho$  with a rather large loop 20 Ink to the left of  $\delta$  consistent with a dipole

**Fr. 1 (b)** On the position of this fr. see commentary 22 An arc on the line, e.g.  $\epsilon$  24 ], the right-hand end of a cross-stroke as of  $\gamma$  25 ], the same.

**Fr. 1 (a)** col. iii 12 The lower left-hand stroke of  $\lambda$  or  $\chi$  16 After  $\zeta$  a small loop on the line, perhaps  $\alpha$  At the end the lower part of an upright,  $\gamma$ ,  $\tau$ , or the like 24 ], the lower part of an upright 28 ], part of a crossbar as of  $\tau$

**Fr. 2** May belong to col. ii

## Fr. 3.

. . . . .  
 ]. [  
 ]. [  
 ] [  
 ] [  
 5 ]ουτι. [  
 ]ποιη. .τ. [  
 ]ηθειαν. [  
 ]ειν·φ [  
 ]..ηβ. [  
 10 ]ελον [  
 ]δ. [. ]ε[[μον]] [  
 ]θωσα. [  
 ].ωμ [  
 ].κουαγ [  
 15 ]απαξτουτ [  
 ]ουπανταγ [  
 ]πρωτον [  
 ]. [. ]οικπροα [  
 ]θανειν [  
 20 ].ρεσσονγα [  
 . . . . .

**Fr. 3** 3 seq. The surface layer has disappeared 6 After η the left-hand side of a circular letter Of τ only the lower part of the tail 7 Of θ only the right-hand end of the crossbar .[, perhaps the left-hand tip of the crossbar of τ, but perhaps simply a stop 9 Before η the end of a stroke descending from left to right, e.g. λ 11 ]δδ or ]δα? 13 ], perhaps the top right-hand curve of ρ or ε 14 ], apparently the lower dot of a colon 16 Or possibly ]θ 18 ], the lower part of a stroke descending from left to right, κ, λ, χ 20 ], a dot level with the top of ρ, κ possible

## Fr. 4.

]γομε[.] [
   
 ].ταπυν[
   
 ]μενον:ι[
   
 ]γοημμαα[
   
 5 ]εφεροι.[
   
 ]...[
   
 ].γ[

**Fr. 4** 2 ], possibly the top right-hand arc of a circle .[, the top left-hand curve of a circular letter 5 ], I cannot rule out β[ 6 The second letter ε or c

## Fr. 5.

]...ι [
   
 ]χηρι [
   
 ]ητα [
   
 ]ησεφο [
   
 5 ]υπολε [
   
 ].οστη[
   
 ]λιγα[
   
 ]ωνπ[

**Fr. 5** 1 αι or λι possible 6 c looks more like o

## Fr. 6.

].ειλ[
   
 ].ειφ.[
   
 ]..[

**Fr. 6** 1 ], on the line a small hook as of μ or π from the left .[, on the line a small hook as of λ letters of this hand

2 ], on the line the tip of a stroke descending 3 I cannot combine the remaining ink into

## Fr. 7.

]οτελος[
   
 ].ουκαι.[
   
 ]ονγα[
   
 ]οτ..[

**Fr. 7** 2 The right-hand end of a crossbar, γ or τ .[, the left-hand tip of a crossbar level with the top of ι

## Fr. 8.

].ηναρ[
   
 [ ]
   
 ].
   
 ] .γ.[
   
 5 ]περ[

**Fr. 8** The surface of l. 2 is stripped. In l. 4 there is no trace of ink to the left of the remains of the first letter, though the surface looks intact 1 ], the right-hand end of a crossbar, γ or τ ρ might be υ 4 Before γ the lower end of an upright descending well below the line .[, the top of an upright



## Fr. 9.

•           •  
 ].[.].[  
 ]αυτ.[  
 ]πιαπ.[  
 ].τια[

Fr. 9 1 A long-tailed letter  
 of ε or ς

2 .[, an upright inclining slightly to the right

4 The top

## Fr. 10 (b).

•           •  
 ].[  
 ]θιγλυ[  
 ]ταεν[  
 ]ς...[

Fr. 10 (b) 1 Possibly ζ   4 επα would suit  
 but only the extreme tops of the letters remain

## Fr. 10 (a).

•           •           •  
 ].γαρ[  
 ]ηκετ.[  
 ]λατως.[  
 5 ]περισα[  
 ].ιθυμι[  
 ].τοτη...[  
 ]οσφηκινα [  
 ]νυποτου [  
 ].[  
 10 ]υ[  
 ].ι[  
 ].αμενην [  
 ]καιχαρις.[  
 ]τηιωδηλε[  
 15 ]αθιδος[  
 ]αυτης[  
 ].ηβαθυ[  
 ].[

Fr. 10 (a) 1 ]., the upper right-hand curve of ο or ω   2 .[, perhaps the left-hand side of ε or ο  
 3 .[, traces of an upright   5 .[, traces consistent with θ but perhaps illusory   6 After η the

lower half of an upright cutting  $\iota$  below the top upright    .[, a long-tailed letter    7 Or ] $\omega$     11 The right-hand end of a crossbar  
 14 Of ] $\tau$  only the lower part of the stem    17 ], the upper part of an upright

Fr. 11.	Fr. 12.	Fr. 13.	Fr. 14.
. ] $\nu$ $\alpha$ $\nu$ : $\chi$ . [ ]. $\pi$ $\lambda$ $\eta$ . [ . .	. ] $\rho$ $\iota$ $\alpha$ $\eta$ $\eta$ $\kappa$ . [ ] $\nu$ $\zeta$ $\tau$ $\alpha$ $\theta$ $\epsilon$ $\iota$ $\epsilon$ $\zeta$ [ ]. $\omega$ . $\nu$ $\alpha$ $\iota$ $\gamma$ [ . .	. ]. $\nu$ $\rho$ [ ]. $\alpha$ $\iota$ $\gamma$ $\iota$ [ ] $\nu$ [ $\epsilon$ ] $\alpha$ [ ] $\nu$ $\chi$ $\eta$ $\zeta$ $\nu$ [ 5 ] $\zeta$ $\iota$ $\alpha$ $\zeta$ [ ] $\iota$ $\phi$ [ . .	. ]. [ ] $\tau$ $\alpha$ $\iota$ $\tau$ $\alpha$ [ ] $\epsilon$ $\eta$ $\tau$ $\omicron$ $\iota$ $\tau$ [ ] $\tau$ $\omicron$ $\upsilon$ $\tau$ $\iota$ [ . .
<p><b>Fr. 11</b> 2 ], the upper left-hand arc of a circular letter</p>			
Fr. 15.	Fr. 16.	Fr. 17.	
. ] $\alpha$ $\nu$ . [ ] $\zeta$ $\tau$ $\eta$ . [ . .	. ] $\delta$ $\epsilon$ $\mu$ [ ] $\nu$ ' $\omicron$ $\tau$ [ . .	. ] $\lambda$ $\eta$ [ ]. $\rho$ $\alpha$ [ ] $\epsilon$ $\theta$ . [ ] $\tau$ $\epsilon$ $\lambda$ . [ . .	

**Fr. 17** 2],  $\nu$  or  $\rho$  or less probably  $\phi$     3 ], an upright

**Fr. 1** (a) is contained in three detached pieces of papyrus. The approximate distance of the upper right-hand from the left-hand piece is determined by the supplement of col. ii 7. The lower right-hand piece is placed so that the ends of the lines are in a rough alinement with those of the upper.

Col. ii 5 The sense must be that in this place Sappho calls Peitho *Κυθερής τρέφος* but in another passage her daughter, *ἐν ἄλλοις δὲ θυγατέρα (τῆς) Ἀφροδίτης εἶρηκε τὴν Πειθῶ* (as in Schol. Hes. *Op.* 74). The commentator, therefore, took *τρέφος* as 'nurse' (or possibly 'mother'), but if there is anything in the equation of Hesychius, *τροφοί· θρέμματα*, there may have been no such contradiction as he makes out.

**Fr. 1** (b) The horizontal position of this scrap is fixed by the cross-fibres. Of the vertical position I am not sure. ]*χθουν|τ*[.]*ς* (e.g. *μοχθοῦντες*) and *τανυ|πτερυγ-* are indicated in ll. 23-4 and 24-2. In that case the trace in l. 22 will be ink that has soaked through the upper layer and may be the tail of the  $\kappa$  in fr. 1 (a) ii 22.

**Fr. 1** (a) Col. iii 12 seqq. I should suggest *ἀγερώχους . . . ἄγαν ἐχούσας γέρας*, one of the half-dozen etymologies offered by ancient authors (which the curious may find in Cramer *A.O.* i 29 and 44, *Et. Mag.* 7, 49, *Et. Orion.* 5, 16, *Et. Gud.*, Apoll. Soph., Hesych., Eust. *Od.* xi 285, Tzetz. *Chil.* ix 118, and elsewhere) and close in the form of expression to Eust. *Il.* ii 654 *οἱ ἄγαν γέρας ἔχοντες*, *Il.* iii 36 *ἀξιοῦντας*

ἄγαν γέρας ἔχειν, though it does not present *a-γ-ρ-χ* in their proper order. Alcaeus is quoted (inc. lib. 80) for the sense ἄκοσμος καὶ ἀλαζών.

18 μέζον is what one would expect in Lesbian from meg-yon (cf. πλάζω, πτάζω) and Σμ. ā 7, 6 should be corrected accordingly. But apparently μεεδ[ again at 2301 fr. 3, 3.

19 ἀλλὰ μήποτε λέγει ὅτι 'but perhaps she means'; the apostrophe is mistaken.

23 ἀνεμοφόρητο[, cf. Σμ. ā 9 App. ἄνεμοι φέροιεν.

25 It is not to be believed that παῖ represents the scansion of the vocative of πάϊς, see Σμ. xxxiii. To distinguish παῖ from πᾶι, if that is what was aimed at, παῖ or πᾶι might have been used.

26 I suggest: αὐτῆ (or ταῦτα) πρὸς Ἀνδρομέ]δην γέγρα[πται and in the next line ὑπὸ Ἀνδ[ρομέδης. For Andromeda see Σμ. inc. lib. 16 and 18.

Fr. 3 20 Probably κρέσσον γὰρ, which is perhaps to be recognized again at 2290, 26.

Fr. 10 (a) 14 I should divide and supplement: ἐν ταύτῃ] τῇ ὠδῇ λέ[γει ὅτι

#### 2294. BIBLIOGRAPHICAL DETAILS ABOUT A BOOK OF SAPPHO

The general character of the following fragment is hardly in doubt. A succession of verses in the Aeolic dialect, disconnected in sense and preceded and followed by prose, containing among other things a stichometrical statement, can be nothing but a register of first lines in a book of Sappho or Alcaeus and a note of the length of the book. The mention of 'Wedding Songs' further limits the possibility of authorship to Sappho. But on many points of detail our curiosity must remain unsatisfied. What was the number of the book in which these verses occurred? Is it really asserted that only the second to tenth were wedding songs and that these were appended to a piece of a different sort? What is the explanation of the fact that the metres of verses known from ancient quotations and reasonably assigned to the wedding songs (e.g. Σμ. Ἐπιθ. 7 (a) App.) or actually stated to be from them (e.g. ib. 10 App.) do not appear here? These questions might have been answered if this morsel had been only a little better preserved. I do not need to dwell on the services that might have been rendered by the whole of a work, of which this is presumably a part, containing similar information about all the books of Sappho.

The hand is a small neat uncial of the same type as 853, 1231 though much more carefully formed. P. Flor. 112 may also be compared. I suppose it is to be dated in the second century, probably nearer the middle than the beginning.

	]	ω[
	]νεγτωι[	]σαν ἐν τῶι [
	]δε ἰ κ̄ εκας ησο ᾱ[	]δε (δέκα) κ(αι) ἐκάστης ὁ (πρῶτος) [
	]εντογαρεννεπε[.]ηπροβ[	]εν τὸ γὰρ ἐννεπε[.]η προβ[
5	]ατετανευποδανυμφαν[	]ατε τὰν εὐποδα νύμφαν [
	]ταπαιδακρονιδατανιοκ[...].ν[	]τα παῖδα Κρονίδα τὰν ἰόκ[ολπ]ον [
	]σοργανθεμενατανιοκ[...].ποσα[	]σο ὄργαν θεμένα τὰν ἰόκ[ολπ]πος ᾱ[
	].. αγναιχαριτεςπεριδε[...].μο[	].. ἄγναι Χάριτες Πιέριδέ[ε τε] Μοί[σαι
	]...].ποταοιδαιφρην[...].αν[	]... ὄπποτ' αἰοιδαι φρέν[ ]αν[
10	]ζαῖοικαλιγυραν[...].αν[	]ζαιοικα λιγύραν [αἰ]δαν
	]μβρονασαροι .α. υμαλικ[	γά]μβρον ἄσαροι γὰρ ὑμαλικ[
	]σεφοβαισιθεμεγαλυρα[	]σε φοβαισιθεμενα λύρα[
	].. ηχρυσοπεδιλ[.]σανωσ[	].. η χρυσοπέδιλ(λ)[ο]ς Αὔωσ[
	].. στιχ ρλ̄ [ ]	].. στιχ(οι) ρλ̄ [ ]
15	]μετατηνπρωτην[	]μετὰ τὴν πρώτην[
	]ερονταιεπιγεγρα[	]φέρονται ἐπιγεγρα[
	]λαμῑα [	Ἐπιθα]λάμια
	]υβλιουκα .ελτέι[	]υβλίον καὶ βέλτιο[ν
	] ]	] ]
20	]ροπ....[ ]ε[	]ροπ....[...].ε[

I am by no means satisfied that the traces are rightly combined. Three letters may be represented 3 ], perhaps two letters, of which the second would be ι, e.g. ]ρι, ]φι or ]ξι 4 ], on the line what suggests the extreme tip of the right-hand stroke of μ 5 ], a dot level with the tops of the letters 7 ], a trace compatible with the lower right-hand arc of ο 8 ], the traces suggest ν as the second letter but it was unusually broad if the preceding ink represents the tip of the right-hand branch of ν 11 χαρ ρ is not at all satisfactory, being represented by an angle on the line, touching the tail of α, which suggests δ, but for δ there is nothing like enough room 12 ], the lower part of an upright 13 ], perhaps three letters represented. Immediately before η I should suppose the apex of δ or λ; this is preceded by the tips of three strokes, the first apparently descending left to right, the next two more or less upright 14 The position of the bar seems to point to ἰ but the remains better suit ἦ, though this figure is anything but certain 16 ]φ not verifiable 18 ], a thick upright stroke apparently turning to left at the foot 20 After π the top of a circle, e.g. ο, then only the extreme tips of strokes ], apparently the right-hand end of a cross-stroke as of γ, τ ], perhaps two letters represented, e.g. ε.[

3 The most likely interpretation that occurs to me is, 'ten poems (ᾠδαί) and of each the first verse (εἰς ἄρχον)', which, if it refers forward, would lead one to expect ten *initia*. There are in fact ten lines before the colophon-like l. 14, which are prima facie acceptable as *initia*, though the first is different from the other nine, a difference to the explanation of which there is perhaps a clue in ll. 15 seqq.

4 *ἐννέπειν* is a purely verse word and if the whole of this line is verse—and the context appears to exclude the possibility that it is a remark about ‘the word *ἐννεπε*[’—it must presumably be a portion of one of the dactylic measures. The remainder, whether one metre or more is represented, are certainly none of them dactylic, though one way of emending l. 12 would produce dactylic verse.

5 seqq. It is known that some books of Sappho were not, as the first, second and third, for instance, were, metrically homogeneous. There is, therefore, no particular reason to expect that all the verses listed here will be in one and the same metre. Nor is there any certainty that they are. The parts of them that are preserved are not inconsistent with such a supposition, though two, ll. 10 and 12, are unmetrical as they stand and conformity will be the result of emendation and a third, l. 11, would perhaps naturally be taken to have had a different clausula from the others. But there are several metres which we should be apt to confuse when verses exemplifying them are defective at beginning and end.

5 *ἀεί]σατε τὰν εὐποδα νύμφαν*[ is a natural guess, which, if it could be verified, would lead further to the assumption that the metre to be recognized is the acatalectic Ionic tetrameter in which apparently a whole book (partly preserved in 1787 and 2290) was composed.

*τὰν . . . νύμφαν* prima facie ‘the bride’ for whose wedding the poem was composed. But in view of the form of ll. 6 and 8 possibly a goddess is referred to.

*εὐποδα νύμφαν* now also at 2308 2.

6 *τα* seems likely to be the end of a temporal adverb (*-ο]τα* rather than *-ει]τα*). *παῖδα Κρονίδα* suggests *τὰν ἰόκολπον Ἄβαν*. I call attention to the remarks I have made at *Ἄμ.* lxxxix.

7 Both the word *ὄργαν* and the phrase *ὄργαν θεμένα* are ambiguous. Perhaps ‘conceiving anger’ is as likely an interpretation as any, though the exact opposite cannot be ruled out. *τὰν* is presumably the relative.

8 This calls to mind the verse quoted from Sappho as a choriambic tetrameter, *δεῦτέ νυν ἄβραι Χάριτες καλλίκομοί τε Μοῖσαι* (*Σμ.* inc. lib. 13). But *ν]ν* is not certain here and *δευτεν]* would project farther to the left than *αει]* in l. 5, though (since *αει* is quite uncertain) this is not a very important consideration.

9 *ᾄοιδαι* or *δοῖδαι*?

The metre shows that only one short syllable is missing between *φρεν]* and *]αν*, that is, a vowel and a consonant at most. The preceding and the following line contained three letters in the equivalent space.

10 Since three consecutive shorts cannot occur in the interior of an Aeolic verse the *a* before *λιγύραν* must be long. If the circumflex on *αι* were correct, the end of this word must come at *οι*. A word-form consisting of *αῖοι* preceded by one, two, or three consonants is not theoretically impossible, but I very much suspect that what was intended is *αῖοι*, though the further articulation of the letters before *λιγύραν* remains dubious.

11 Prima facie *γάμβρον· ἄσαροι γὰρ ὑμάλικες*, that is, an Asclepiad, for instance. But there are other possibilities.

12 *-cī θέμῃ-* is an impossible scansion, *-cīν θεμε-* is contrary to Sappho’s practice (so far as we know it, *Σμ.* lxxii). Something could be understood by *-]ce φόβαις θεμένα λύραν*, namely, ‘she put down her lyre and (tend)ed her hair’, one of the acatalectic dactylic metres (probably the longer, in which the whole of Bk. II was composed). But there are too many indeterminates for guessing to be profitable.

13 Ammonius π. διαφ. λεξ. 23 quotes a verse of Sappho which comes to us in the form *ἀρτίως μὲν ἄ χρυσοπέδιλος αὔωσ* (*Σμ.* inc. lib. 8), but it does not appear possible to identify it with what is preserved here.

14 seqq. The first of these lines pretty certainly refers backwards. I should suppose, though this is less certain, that ll. 15–17 likewise refer backwards, and I can suggest an interpretation of them on that basis. To what ll. 18–20 refer I do not see any hope of determining.

14 Two possible theories about the statement made here occur to me. The first is that the damaged figure at the beginning is the number of the book, of the poems in which ll. 4–13 are a register of *inītia*. Sappho is credited with nine books of lyrical poems and whatever doubt may be entertained about the number, it is a maximum (*Σμ.* xiii seqq.) On this theory, then, we must read

Σαπφοῦς μελῶν] ἦ, 'Sappho Bk. 8', or something to the same effect, in spite of the slightly eccentric relation of the bar to the number noted in the apparatus criticus.

The second possibility, of the likelihood of which I cannot judge, is that the figure is simply a repetition of the number of poems, e.g. ὠδαί].

στίχ(οι) ρλ]. The only other book of which we know the length is the first, which contained 1,320 verses (Σμ. ā 16). 130-9 seems a remarkably small figure, but I know of no way of testing the assertion.

A register of prose *initia* with a stichometrical note attached to each may be seen in P. Flor. 371r.

15 seqq. φέρονται by itself means 'occur, are found in a text', but μετὰ τὴν πρώτην inclines me to conjecture that ἐπι]φέρονται should be supplemented and that what was said was to the effect that 'the poems which follow the first are entitled Wedding pieces', that is, that the second to the tenth of the *initia* listed above are the first verses of the group of compositions of which we find another mention in Schol. Verg. *Georg.* 1, 31 'Sappho . . . in libro qui inscribitur ἐπιθαλάμια'.

I cannot gauge what the probabilities are for and against a book's being made up of nine ἐπιθαλάμια appended to another piece *ex hypothesi* of a different sort. If it were so made up, it might naturally be said to have the title 'Ἐπιθαλάμια', though in fact only nine-tenths of it had that title. But it must be pointed out that there is a number of ancient quotations usually assigned, because of their contents or the connexion in which they are quoted—only one is actually described as τὸ Σαπφικὸν . . . ἐπιθαλάμιον τουτί (Σμ. Ἐπιθ. 10 App.)—to the book of ἐπιθαλάμια, which are in metres not found among those exemplified in ll. 5-13 of this manuscript.

The correctness of the proposed interpretation of ll. 15-17 must, therefore, remain doubtful.

18 It is nearly certain that βιβλίον must be recognized, but I cannot explain what stands before υβ in the manuscript.

καὶ βέλτιον is commonly found in grammatical writings in commendation of readings, interpretations, and the like.

#### 2295. ALCAEUS.

Like many other of the literary rolls from Oxyrrhynchus that of which the following fragments formed part seems to have been deliberately torn to shreds in antiquity. To judge by small differences discernible in the writing of different groups of the surviving scraps and by the impossibility of combining most of the pieces into larger wholes, we may be dealing with widely separated parts of the roll. At any rate, out of upwards of 800 verses not a single complete one, it would almost be true to say not a half of one, can be recovered, so that at present the only value of these remnants consists in such evidence as they provide about the dialect, which must be reserved for treatment elsewhere.

The manuscript has some claims to be considered a choice copy. The upper and lower margins are stained yellow for a certain distance (like those of 1806, for instance) and the ink is particularly black and opaque. The text is written in a practised and elegant uncial, to be compared with B.M. 732 (Kenyon, *Palaeography* pl. xix) and assigned to the first century, and is liberally provided with lection signs (including tremas, of which these are early specimens, in some cases placed not above but by the sides of the iotas to which they belong), due in part to the original scribe but more often to a contemporary corrector, who has also made some alterations, not always improvements, of reading and may be distinguished by the use of a heavier stroke and less opaque ink. A considerable number of marginal and interlinear comments have

been added by other hands (how many other it is hard to say, perhaps as many as half a dozen, though it is impossible to be sure that the original scribe and the corrector do not figure among them), but their use is not great, partly because they are hard to decipher or illegible, partly because the text to which they refer is lost.

Fr. 1.	Fr. 1.
]...[	]...[
]αιρειδε[	μαρμ]αίρει δέ[ μέγας δόμος χάλ-
]αῖσαδᾶ[	κωι π]αῖσα δ' ᾶ[†ρη† κεκόσμηται στέγα
]πραῖσιν[	λάμ]πραισιν [κυνῖαισι κατ τᾶν
5 ]οικατέπ[	5 λεῦκ]οι κατέπ[ερθεν ἵππιοι λόφοι
]κεφ[	νεύοισιν] κεφ[άλαισιν ἀνδρων κτλ.

**Fr. 1** 1 The lower part of a hooked upright, followed by the base of a curved letter slightly above the line, e.g. ]τϵ.[, ]υϵ.[ 2 seqq. *Άμ.* 119

Fr. 2.	Fr. 2.
]πωϵ[.....].[	]πωϵ[.....].[
.]εἰλᾶσεργαϵ[	.]εἰλας ἐργαϵ[
<sup>φιντιακ</sup> .]νηρουτ[	ὦ]νηρ οὐτ[ος ὁ μαιόμενος τὸ μέγα κρέτος
..]τρέ.[	ὄν]τρέψ[ει τάχα τὰν πόλιν, ἃ δ' ἔχεται ῥόπας

**Fr. 2** 1 Of π only the lower part of the second upright, ρ, υ might be other possibilities 2 Of ϵ[ the middle of the left-hand side 3 seqq. *Άμ.* 129

## Fr. 3.

]δο..[  
]ἀταγ[  
]'.ι.δε[

**Fr. 3** 1 After ο the lower part of an upright, ι, μ, ν among the possibilities 3 ],. the extreme tip of a stroke ascending to the right, υ probable

Col. i.	Fr. 4.	Col. ii.
		]. . [
		]δαμας . [
		]λᾱοικλυ . [
4		]τοῑκόνκ[
		] ἡμάλ' άξ . [
		] πώγωνε[
		]. φόιτα [ νδῆ . [
8		]. . . . . ]. . . . . <sup>ταινυ . . . . . ε</sup> ] π̄ε̄ρῑστρ̄ο̄φ̄ιδ' . [
		] κ̄ά̄π̄πε̄π̄ά̄δ̄μ[
		]. . . . . <sup>ο̄ν</sup> ] . . . . . θ̄έρ̄μ̄αν̄ς̄πο̄δ[
		]. . . . . <sup>ᾱτ̄ο̄</sup> ]. . . . . φ̄ο̄ῑτᾱϊ̄σ̄ο̄μ̄π[
		]. . . . . <sup>ᾱ . π̄ᾱ</sup> ]. . . . .
12 (800)		θ̄ . ά̄ς̄λ̄η̄τ[
		1. ων 1. γ[

Fr. 4 Col. i margin 13 I am not sure that the signs should not be differently articulated, ]λον

Col. ii 1 .[, bottom left-hand arc of a circle 2 .[, left-hand side of a circular letter 3 .[, left-hand side of a circular letter 5 .[, lower part of an upright with a hook, ν suggested 7 Room for ι between α and ν but presumably αν meant .[, on the line the end of a hooked stroke rising to the right, probably λ 8 There are traces compatible with accents over both ο and ι .[, apparently the top of an upright 12 Before α a spot compatible with the top of the second upright of μ 13 Or π[

## Fr. 5.

]. ρ[  
]νοι . [ .  
]ᾱϊ̄οικ[  
]ῡμέγ[  
5 ]ικε̄ς̄ο[  
]. νεκκο . [ .  
]. [ .

## Fr. 6.

]ιο̄ς̄[ . ] . [ .  
]ᾱγγ̄ε̄[  
]ῡν̄δε̄<sup>ω̄ς̄</sup> . [ . ]ς̄τ[  
]. ᾱ [ . ] . [ .

Fr. 6 4 ] ., perhaps υ



**Fr. 5** 1 ], a stroke descending to the line with a slight curve to right 2 ι inserted by a different hand 3 ], the left-hand side of a circle 4 Above α a trace which may be part of 5 ], α or λ but this does not account for what looks like the right-hand end of a horizontal stroke to left of the top of ι 6 ], the right-hand side of a circle 7 ], the top of the first stroke of μ or ν 7 Perhaps the top of ν or χ

## Fr. 7.

· ·  
 ] . τ ο ι . [  
 ] ι τ ᾶ ν [  
 ] . π ρ ό . [  
 ] ν δ ε ἰ ξ̄ [  
 5 ] κ ᾶ [  
 ] . τ ο [  
 · ·

**Fr. 7** Perhaps from above the right-hand side of fr. 4

1 If τ, of which only the hook of the downstroke survives, is right, the preceding letter may be ν, otherwise there is too much space between the two letters After ι perhaps the beginning of a marginal note 3 ]η probable, though only the top of the second upright is left 4 ], the left-hand arc of a circle 6 ], ε or ς, apparently not ο

## Fr. 8.

· ·  
 ] ι ς τ ω [  
 ] ε ς · ~~ξ~~ · ~~φ~~ · [  
 ] ν δ ω̄ [  
 ] . ᾽ ο ὅ [  
 · ·

**Fr. 8** 2 Above φ a grave accent between dots, through its tail an acute accent, and a second acute accent parallel to the first, all apparently in the original hand though the first acute is a shade thinner than the second 3 ], ο or possibly ω 4 ], ε, θ, ο, ς possible

## Fr. 9.

. . .  
 ] . ακα . [ .  
 ] . ιονολβιοσὸ [ .  
 ] νδεδυστάν [ .  
 ] σδομ'έρημ [ .  
 5 ] ετωνφίλω [ .  
 ] ος·αλλὼκοικ̄ [ .  
 ] . υρονζώην [ .  
 ] νάτοιαι ι [ .

**Fr. 9** 1 ], on the line the end of a stroke descending from the left, e.g. α, λ . [ , a dot level with the tops of the letters 2 ], the end of a stroke descending from the left, e.g. α, λ 7 ], a dot slightly above the level of the top of the left branch of υ; ζ not suggested

## Fr. 10.

. . .  
 ] αφρεν . [ .  
 ] αλαιψήροισι [ .  
 ] τὰς'οτρύνν [ .  
 ] εεινλεοντ [ .  
 5 ] οππα [ .  
 ] ' . . . [ .  
 . . .

**Fr. 10** 1 ], a slightly curved stroke on the line, α as well as a circular letter possible 6 The extreme tops of letters, of which the second most suggests ρ, the third υ

## Fr. 11.

·           ·  
 ]ρὸςτωδ[  
 ]τοιεινε.[  
 ]γθρωπων[  
 4       ]γεταιροι    [  
 ]λοι·κράϊνανδιᾶ[  
 ]. *ā*. φοιτᾶντεε[  
 ]'...'!

Fr. 11 2 .[, the left-hand end of a cross-stroke as of τ apparently written by a subsequent hand on some different letter 6 ],, the lower end of a stroke descending from left Between *a* and φ what looks like the left-hand upright and cross-stroke of η with traces of an acute above it; I am inclined to think *ā* followed by a dash (to fill a gap not intentionally left) is what is meant Above *c* ink like a rather upright acute; perhaps part of an interlinear letter 7 ],, a cross-stroke as of τ or ζ, ξ with an apostrophe (2nd hand) over its middle and an acute (1st hand) over its right-hand end Next the tops of letters, perhaps οςσᾶ (the acute crossed out?)

## Fr. 12.

·           ·  
 ]εμα[  
 ]ρητ.[  
 ]οιραδ[  
 ]υ·δυ.[  
 5       ]. *ιᾶ*τε[  
 ]αισδ[  
 ]αικα.[  
 ]. *cc*ιν[  
 ]ολύμ[  
 10       ]αρώ[  
 ]ράνω[  
 ]τυλ.[  
 ]αλλο.[  
 ]πόλ.

Fr. 12 2 .[, the top left-hand arc of a circular letter 4 .[, the hooked lower part of the first stroke of *a*, λ, ν, *simm.*, or perhaps the lower left-hand corner of ω 5 ],, a trace compatible with the extreme right-hand side of the loop of φ 7 ],, the middle of the left-hand arc of a circle 8 ],, a dot level with the tops of the letters 12 ο[ or ω[ 13 ι[ or perhaps υ[ 14 .[, the left-hand lower part of a curved stroke, which would suit λ, but might be *a*, ο, ω

## Fr. 13.

. . .

].[

].μαλάπ[

]ρέχοισαγα[

]ύδνᾶςμυ.[

5     ]κλωδεράα[

]ν'αντί.[

]νκα.ελε[

].οισᾶλία.[

].ινὸπᾶν[

                  ται.[

10     ]ννε.ταιν[

]κέδ[.]εκ[

. . .

**Fr. 13** 1 The base line of δ, ξ or the like 2 ], the lower part of ε or ε Or γ[ 4 ], a dot level with the tops of the letters, τ or another letter with a crossbar possible 5 Or possibly ]χ 6 ], a crossbar with a vertical stroke below curving to the left, not π or τ, possibly ζ? 7 γ or π 8 ]ε or ]ς ], the upper part of an upright turning over slightly to the right, ι, ρ among the possibilities 9 ], a hook level with the tops of the letters, above it the upper end of an acute accent; ]ριν or ]βιν may be possible but I should doubt it 10 Before τ traces on the line consistent with α ι apparently a later insertion

## Fr. 14.

. . .

]ντεε.[

]κᾶτθ[

]πυ[.]ρυ[

. . .

**Fr. 14** 1 ], ο or ε

## Fr. 15.

. . .

]θμο.[

]ςοεδ[

]έλιτ[

]τράχη[

5     ]ωνεπ[

]γᾶν.ᾶ[

. . .

**Fr. 15** 1 ], the lower end of an upright, ι, ν, sinm. 4 ε has been made out of η by a second hand.

Fr. 16.

]. λ'ωζ[  
 ]έλαϊ[  
 ]ινᾶ[  
 ]. 'τ[

Fr. 16 1 ], λ or perhaps α 4 ], the upper part of a tall upright as of φ, ψ, followed by a trace suitable to the right-hand side of an upright; φίτ probable

Fr. 17.

]. αϑθα[  
 ]μεθ[  
 ]. μεμι[

Fr. 17 1 ], the middle part of an upright 3 ], the middle part of a stroke descending with a slight inclination to right

Fr. 18.

Col. i.

Col. ii.

...μενων[  
 ]. ομτων πτ.[  
 περιφιττακου[  
 ]τατηστωνπερ[  
 ]ονον· τρ[ ξα[  
 ]αντετα ζτειχε. ατο.[ λα[  
 ]ξατοοσ οσ/ιλουφονο  
 5 ]ιασ ηιαναγησουκανη  
 ]. οττη. ης. ριο. ντος  
 αλλαεπληγης. στ[  
 ] φ.[  
 ]· κρ[  
 ] [ ]..ννκ[...].[

Fr. 18 Col. i 1 ], the upper part of an upright *Schol.* 1 Prima facie νομομενων but I am doubtful how the signs should be combined 2 Before ο a horizontal stroke touching its top The letters at the end of this line seem to be separated from the rest of the note by the line below them 2 Smaller than the rest of the text but written, though more cursively, in the same hand 3 seqq. *Scholl.* Apparently three marginal notes: (a) τρ[ to φονο, separated by spaces from that on its left and by a horizontal stroke from that below; (b) αντετα to ιασ; (c) ηι to επληγης. They may relate to ll. 3, 4, and 5 respectively. (a) 2 The signs between ε and α are the left-hand arc of a circle ligatured to ε at the top and the end of a stroke descending from left and touching α at the bottom. Only one letter may be represented 3 The slanting stroke before ιλου (which is written larger than the rest) resembles the symbol εστι raised off the line (b) 3 The first sign looks like the upper half of χ but there is no sign of ink below it (c) 2 The ink at the beginning is level with the tops of the letters. I cannot make any guess at its interpretation. Between η and η prima facie γ, between c and ρ prima facie τ Between ο and ν what would be read as c but must presumably be meant for ε 3 The final c is anomalous but I do not think the ink can be combined to give ν instead of c

Col. ii 4 Perhaps ον[ but the surface is damaged and I cannot rule out θ for ο followed by some other letter beginning with an upright hooked to right at the foot.

## Fr. 19.

. . .  
 ] ἄρ[  
 ] νί[  
 ] ἄμα[ . . .  
 ] . . . κεραμεῶ[  
 ] . . . ἀποτηστεχ[  
 ] ὠκεραμεῖ[  
 5 ] ὠ<sup>[ι]</sup> φόρησ[  
 ] . . . [

**Fr. 19** 3 .[, the lower part of a stroke starting below the line and ascending left to right, a dot above its left end, χ possible    5 Above η a trace of ink not accounted for

## Fr. 20.

. . .  
 ] . . λλ[  
 ] . ἀπᾶδ[  
 ] ὠνετ[  
 ] [    [  
 5 ] . καππ[

**Fr. 20** 1 ] . ., traces compatible with πε .[, ε, ο, ω possible    2 ] ., right-hand end of a cross-stroke touching the apex of α, τ not suggested    5 Besides ~ there are two dots, in the ink of the text, above the line between α and π

## Fr. 21.

. . .  
 ] γ    ] cv[  
           πυρ[  
           εκώ[  
           καί .[  
 5        λεν .[  
           δᾶϊελ[  
           διήλ[  
           ᾶμο[

**Fr. 21** This fragment is at present missing and I can only give a copy of a transcript made at an early stage    4 γ[ or π[    5 .[, κ or ρ

Fr. 22.

].υπόην[  
].ῥματ' [

Fr. 22 1 ]., a trace compatible with ε not  
α 2 ]., a dot which might be the tip of the  
upper right-hand branch of κ

Fr. 23.

].ην[  
][

Fr. 24.

. .  
]  
]ῖνν[  
]  
]'.[.].[

Fr. 24 The yellow stain suggests that this  
is the top or near the top of the roll. 3 The  
second letter might be ρ, the last α or the like, or χ

Fr. 25.

. .  
]ατε.[  
]νó.[  
] [

Fr. 25 1 .[, λ or χ suggested 2 .[, ο,  
c, or ω

Fr. 26.

. .  
ευ[  
cύλ[  
τὸ[  
]·[

Fr. 26 4 What looks like an acute accent  
written through a short

Fr. 27.

. .  
].[  
].ών[  
]καῖβάλω[

## Fr. 28.

	]απαρορκια	απιων ω	]α παρ ὄρκια
	]·σλᾶ	συνεσταλμεν ω	]ιςλα
	]τερᾶσῶσκῦρον	μενᾶντας σκῦρον	]τερας ὦ σκύρον
	]ασ		]ασ
5	']. τράγον		']. τράγον
	]		]
	]·ᾶχματᾶ		]·άχματα
	]		]
	]·ιδαμεν		]·ιδαμεν
10	]		]
	]ροτᾶμᾶτᾶ[ ]		]ροταματα[ ]
	]		]
	]γᾶῶν		]νάων
	]		]
15	]αῖδαν.		]αῖδαν
	]·ι.[ ]·		]·ι.[ ]·
	]·ατερωνεπι.[.]·ύνωνάτον	απιων	]·ατερων ἐπι Φ[ρ]ύνωνα τὸν
	][παπλεει ..]	ετιφρῦ	]
	]ασσαν·υ[ ]		]ασσαν εῦ
20	][[ε]ωκυ.[...]·νᾶαερυσσομεν.		] ὦκυ.[...]ε νᾶαε ἐρύσσομεν
	]		]

**Fr. 28** 5 ]·, a spot of ink on the line and above it the right-hand end of a crossbar above the level of the letters, perhaps a mark of length 7 ]·, the top of a stroke, slightly above the level of the letters, descending with a trifling inclination to the right 9 ]ο perhaps possible but not satisfactory 11 The mark of length is on an erasure Of the second short only a dot is left 13 ω<sup>-</sup> 1st hand, υ add. 2nd hand 15 Over the second α a jumble of strokes in two inks 16 ]·, a horizontal stroke nearly on the line, like the base of ζ, though the lower branch of some κς is nearly as straight ]·, the lower part of a vertical stroke 17 ]·, a dot on the line 20 After κυ an isolated dot level with the tops of the letters



Fr. 29.

]κέεσσᾶλ[  
].ᾗρᾶϊσ[

Fr. 29 2 ],, the right-hand end of a crossbar touching the top of α Of ρ only the loop, perhaps β

Fr. 30.

]κο.[  
]εϋ.πιλᾱ [   
]εδᾗυθισοῦ[  
]εω[.]ᾗμύ [   
5 ]ωνπᾶλάωνδ[  
].ωνμνᾶμ[  
].ολιδαντᾶνᾶ.[  
].ν[  
].[

Fr. 30 2 Between ν and π the lower part of a stroke curving slightly to right, like the tail of ν, the second upright of η and π, certain εσ 6 ],, the top right-hand curve of a circle. The mark of length appears to have been written on 7 ],, the lower end of an upright below the line, ε probable α could equally well be λ .[, the foot of an upright on the line 8 ],, ν etc. as in l. 2

Fr. 31.

Col. i.

Col. ii.

	].	επωνε.[
	]	κοῖλαιω[
	]ε·χρ[	μηδ.[
	]ανᾶοσ	φίττ[
5	]όροσ	τωδη[
	]	2]σπις·ν[
	]άων [	] [

Fr. 31 Col. i 3 ε anomalous Of χρ only the lower halves; a suspended letter may be lost above ρ 4 The horizontal line looks more like a sign of abbreviation than of length

Col. ii 1 Only the bases of the letters 5 Above ω a grave accent (perhaps by the 1st hand) has been washed out

Fr. 32.

· ·  
 / πα.[  
 δρω[  
 ].[

**Fr. 32** 1 .[, part of an upright, curving at the lower end, e.g. ν, τ

Fr. 34.

· ·  
 ]μντι[  
 ]ντο[

**Fr. 34** 2 Or possibly ω[

Fr. 36.

· ·  
 ]ωγον[  
 ]ωθιῶς[

**Fr. 36** 1 Of γ only the tail, but it is strongly suggested by the spacing 2 Of θ only the upper part, which is abnormally narrow

Fr. 38.

· ·  
 ]δυλ.[  
 ]  
 ]...[

**Fr. 38** 1 .[, the lower end of an upright 3 The upper right-hand branch of χ or the like, the top of a circular letter, the apex of α or the like, the upper part of a tall upright: νεάφ, χοάψ, and similar combinations possible

Fr. 33.

· ·  
 ].[  
 ]ντ[  
 ]οσ.[  
 ].[.]αιο.[  
 5 ]ωνανδρο[

**Fr. 33** 1 On the line a curved stroke, the end of a stroke descending from the left, followed by the bottom left-hand quarter of a circular letter 3 .[, a dot above the level of the letters, perhaps the left-hand end of the crossbar of τ or ξ 4 .[, an upright, perhaps μ or ν 5 ]ω, only a short curve on a single fibre, ο and other letters equally likely

Fr. 35.

· ·  
 ]ιέχομε[  
 ]κῦρον[  
 ]πες.[

Fr. 37.

· ·  
 ]ψ.[  
 ].[]σοντα[  
 ]νδ[  
 ]τιμ[  
 5 ]γινῶ.[  
 ].[.]ά[  
 ]ττι.[

**Fr. 37** 1 .[, the bottom left-hand quarter of a circular letter 4 Over ι traces of ink, perhaps 5 .[, a spot of ink, suitable to the top of the second upright of ν 6 .[, the tip of an upright 7 .[, a loop open to the right, below it a trace of a stroke ascending from left to right

Fr. 39.

· · ·  
 ]ρχᾶο[  
 ]  
 ]·ἐπιλαῖδαν·[  
 ]ή  
 5 ]μα··εἰ  
 ]·[  
 · · ·

Fr. 39 2 A slightly curved upright  
of length written on a short or vice versa

5 marg. α, δ, λ among the possibilities

6 A mark

Fr. 40 A.

· Fr. 40.  
 Col. i. · Col. ii. ·  
 ]·[...].φ[  
 ]·έυρηξεκ...[  
 ]<sup>·ουε</sup>  
 ]<sup>·ο</sup>τυκᾶιτονμο[  
 ]νικ  
 ]αμμέων[  
 5 ]λάμπρωτε·[  
 ]διάσπιδοςάν[  
 ]<sub>ωσεπιτησα</sub>  
 ]·νθοκάπριο[  
 ]πέλλᾶγαράμ[  
 ]·πέπᾶ·[  
 10 ]·δενχάρικύ[  
 ]·οντεσμέλικ·[  
 ]·τροπτεσιδᾶρ[  
 ]·[  
 ]...<sup>ω</sup> χαρῖ·[  
 ]·ν[

· · ·  
 ]τῶνη[  
 ]αιλελ[  
 ]·[  
 · · ·

Fr. 40 Col. i 3 marg. Or *οτε*; neither *υ* nor *τ* as normally made

Col. ii 1 [ traces of a stroke rising from the line left to right, α, δ, λ suggested ], the foot of an upright on the line 2 κ might perhaps be β 8 Above the left-hand side of π the right-hand ends of three parallel horizontal strokes, possibly ε Of π and the three following letters only the

tops; for  $\epsilon$  perhaps  $\sigma$ , for  $\lambda\lambda$  any combination of  $\alpha$ ,  $\delta$ , and  $\lambda$  might be read Or  $\lambda$  [ 9 ],  $\epsilon$  or  $c$  [ , the end of an upright below the line 10 ],  $\sigma$  or  $\omega$  Above this line there is confused ink apparently consisting of accents, some deleted, and an interlinear note (of which I can read nothing with any confidence except  $\lambda\epsilon$  above  $\chi\alpha$ ) 11 [ , a trace below the line of a curved stroke,  $\rho$  possible 12 ], a dot of ink slightly below the left-hand end of the crossbar,  $c$  suitable but not verifiable

Lower margin  $\alpha\pi\epsilon$  possible, but  $\pi\iota$  not suggested

## Fr. 41.

• • •  
 ]ενοσνομω  
 ]  
 ]γεπώρεος  
 ]  
 5 ]όιςβωμεγαν  
 ]ς  
 • • •

## Fr. 42.

• • •  
 ] [  
 ].ακάγ.[  
 ]  
 ]..ελίγμα[  
 ] [  
 • • •

Fr. 42 1 ] , traces compatible with a letter like  $\lambda$  Of  $\gamma$  only the feet on the line of the upstrokes 3 ] , , a cross-stroke level with the tops of the letters with a slightly curved short stroke at right angles to its left end; the whole might be ] $\chi$   $\lambda$  might be  $\delta$

## Fr. 43.

• • •  
 ]ευσ [  
 ]πέρβαλ.[  
 ]μωσ [  
 ]{  
 • • •

Fr. 43 1 ] $\epsilon$  also possible 2 ] , an angular remnant like the middle of  $\beta$  or  $\kappa$

## Fr. 44.

. . .  
 ]..[  
 ].πύλ.[  
 ]νειε [   
 ].ραν'άιετ[  
 5 '].η.[

Fr. 44 1 ]., on the line part of the base of a circular letter 2 Or ].ιπ 5 .[, the top of  
 ε or a similar letter

## Fr. 45.

. . .  
 ].ξενν..[  
 ]νθεληκηη[  
 ]ματήση.[  
 ]'δαιμω[  
 ].εντοσεφν.[  
 5 ].[ ]:[

Frr. 45-6 and 50 are now located by means of 2296 fr. 1. I still cannot attach them with certainty

Fr. 45 1 ]., on the line the tip of a stroke descending from the left .[, the lower left-hand  
 arc of a circle or the foot of an upright hooked to right followed by the hooked lower end of an upright  
 descending below the line 3 μ[ or ν[ probable 4 .[, the top of an upright, probably η or ι  
 5 ].[, the top of λ or δ possible ]:[, or ]:[ e.g. ]ζ, γ, τ followed by ά[ Schol. ]ξ suggested .[,  
 perhaps ν An isolated sign below φν is not accounted for

## Fr. 46.

. . .  
 ].....εθ[  
 ]σεχειτελ[  
 ]μμάτοσα[  
 ]ρον[

Fr. 46 1 ].πεν suggested, but the remains may be combined differently If ε was preceded by ι,  
 ν[.] might be written

## Fr. 47.

Col. i.

Col. ii.

·           ·

]    <sup>·</sup> *κυμ* . [

] *ησατ* <sup>ο</sup>

<sup>·</sup> *άλλο* [

] *ρατοαδαμα* <sup>α</sup>

]    <sup>·</sup> *φερτ* [

] *ανηρ* <sup>·</sup>

] *ανωλ.σὸιδε* [

] *υπερ*

5                   ] *τῶ . δε* [

·           ·

**Fr. 47** Col. i marg. 1  $\rho$  very unsatisfactory, being merely a hook, open to the left, on the upper side of the right-hand end of the cross-stroke of  $\tau$  2 All after  $\delta a$  very cursive and doubtfully read

Col. ii 1  $\iota$   $\iota$  [ , a small loop consistent with the left-hand edge of  $\phi$  5 Between  $\omega$  and  $\delta$  an inserted letter, perhaps  $\iota$ , with what looks like a small thick  $\epsilon$  above it

## Fr. 48.

·           ·           ·

] . . . . *a* [

<sup>·</sup>

] *υπάνερ* . [

] *πᾶσθαλ* . [

] *λλαικα·ι·δᾶπο* [

5                   ] *τ'ἔμπρομαχ* [

] *ωτ . κᾶτόμ* [

] *μφοραϊσμ* . . [

] *μενέ* [

] *ῶνα* [

10                   ] *εν* [

] [

**Fr. 48** 1  $\nu\tau$  or  $\nu\nu$  possible 2  $\iota$  [ , a trace compatible with a circular letter The interlinear letter has lost its top and, if  $\iota$ , is not central between the dots, but  $\epsilon$  is not suggested 3  $\mu$  possible, but perhaps there are parts of two letters,  $\iota$   $\iota$  [ , an upright,  $\iota$ ,  $\pi$  5  $\epsilon\mu$  1st hand,  $\mu$  altered to  $\nu$  by 2nd hand 6  $\tau\omicron\sigma$  or possibly  $\tau\epsilon\sigma$  7  $\mu\omicron$  or possibly  $\mu\epsilon$  [ , the thickened top of an upright 9 Over  $a$  [ there may be the lower tip of an acute

Fr. 49.  
 . . .  
 ]ωην[  
 ]εχην[  
 . . .  
**Fr. 49** 2 Or ]ε

Fr. 50.  
 . . .  
 ] [   
 ]τα[  
 ]ως[  
 ]αν[  
 . . .

Fr. 51. Fr. 52 vac.  
 . . .  
 ]πο.[  
 ] . εφ[  
 ]φα[  
 ]λλ.[  
 ].[  
 . . .

**Fr. 50** is now known to stand between fr. 45-6 (q.v.), though quite different in appearance 3 Or θ[, sim.

**Fr. 51** 3 Or ]α

Fr. 53.  
 . . .  
 ]νφ[  
 ].πο.[  
 ]ιδε[  
 . . .

**Fr. 53** 1 Or θ[ 2 Traces of ink above the line on either side of π 3 Or ]ν

Fr. 54.  
 . . .  
 ]  
 ] απιω  
 ].[ ] . ἀν̄α . [   
 . . .

Fr. 55.  
 . . .  
 ] εν . .  
 ] ρ . . . απιω  
 ] υιεε  
 ]  
 ]  
 . . .

Fr. 56.  
 Col. i. Col. ii.

. . .  
 ]αστικα[  
 ] . [   
 ] . [   
 ] . ιπ<sup>α</sup> . [   
 5 ] ξ . [   
 . . .

**Fr. 56** Col. ii 3, 4 The left-hand strokes of α, λ, or the like there is to the left what looks like a small ε in a different ink

5 The text hand may be τ[, but

Fr. 57.

·  
·  
]. [  
]. βη [  
·  
·

Fr. 57 2 ], the upper part of an upright

Fr. 58.

·  
·  
]. . [  
]. τó . [  
·  
·

Fr. 58 1 The base and the lower left-hand arc of circular letters

Fr. 59.

·  
·  
]. [  
]. ν' [  
·  
·

Fr. 60.

·  
·  
]. [  
]. ου [  
·  
·

Fr. 60 1 The hooked foot of an upright  
2 A stroke descending to the line from the left, perhaps ]κ

Fr. 1 5 κατέπ[ερθεν represents καθύπερθεν (which has been substituted for it in the quotation) as ἔπερθα, 2297 fr. 5, 8 5, ὑπερθε. It is not surprising that the correction was never made, for the explanation of the form is still to seek.

Fr. 3 13 τ]ψ'ι·δε probable, as at Σμ. ā 3, 2; ā 6, 7.

Fr. 4 Col. ii As far as they go the lines may be alternately -x-οο[ and x-οο[ and the metre the same as Άμ. 27.

5 πάγων in the next verse suggests the possibility of ἄξυρος here, though the word is not attested except in Hesychius and in the sense of 'blunt'.

9 καππεπάδμ[ενος, for example, which I suppose to come from the Lesbian equivalent of καταπάσσω. This word together with θέρμαν σπόδ[ον puts one in mind of the punishment described in Schol. Ar. Plut. 168, Schol. Ar. Nub. 1079, Suid. in βαφανίς.

Fr. 61.

·  
·  
]δε [  
·  
·

Fr. 62.

·  
·  
]λύψ[.] . [  
]ᾶ . [  
·  
·

Fr. 62 1 Two heavy upright strokes have been written on ψ, one on either side of the central upright 2 .[, the lower part of an upright followed by a dot on the line, perhaps two letters

Fr. 63.

·  
·  
] δέ . [  
]. . λ α [  
·  
·

Fr. 63 1 .[, an upright with foot hooked to right and the left-hand end of a cross-stroke through its top, perhaps π 2 The first letter has two thin strokes in the same ink as the text rising to right from its top; these may represent a deletion. The second and third have circular tops, δ rather than ε followed by ο, θ, or the like. Above λ interlinear writing by a different hand, most resembling ]χ. but perhaps two letters



11 -αῖς participle, the 2nd pers. sing. being presumably -αῖς.

12 μάκλητ[, in Σμ. ā 11 App. part of a shoe, but here perhaps no more than a thong.

**Fr. 9** Apparently a complaint about Alcaeus' changed fortunes and loneliness. Cf. 2165 fr. 1 ii. I suppose two syllables to be missing at the beginning of ll. 2, 8, one in the others, but it is not easy to find supplements of the right length relatively to each other. See on l. 8.

4 If the horizontal stroke below δ is a paragraphus, it has strayed far from its usual position.

6 The mark of length over the letter following κ[ is not consistent with the supposition, which every other consideration supports, that these are Sapphic stanzas.

8 If ἀθα]νάτοις is assumed, οἰ]ζυρον, οἰ]ος, and νῦ]ν or εὐ]ν would be about the right corresponding length in ll. 7, 6, 3 but even κα-τέ]εδομ' would be short in l. 4.

**Fr. 10** looks as if it might stand above fr. 11 at no great interval.

**Fr. 11** contains prima facie Sapphic stanzas.

6 If the mark of length (which is not original) is correct, φοίταν is infinitive, but I suspect it is wrong and that φοίταντες is meant.

**Fr. 13** 4 κ]ύδνας Μυτ[ιλήνας. κυδνός has a rather fleeting existence as a variant of κυδρός in Hesiod *Θεογ.* 328, *Ἔργ.* 257, Alcman ap. Schol. Pind. *Pyth.* iv 319, the writer *περὶ τὰρλίχων* ap. Athen. iii 116 c (?). Liddell and Scott cite it from *I.G.* xiv 2117, apparently mistakenly. But it seems the most probable reading here.

**Fr. 18** Col. i 2 It is hard to see how ]τατης can have been part of the text except as ]τατ' ἦς.

3 Perhaps φ]όνον on the strength of the note, which I cannot in other respects understand at all.

4 Presumably ἀντετάξατο with nothing lost.

5 The note (apparently a paraphrase of the text) is complete and should be able to be interpreted, but apart from the detail I cannot make out the general grammatical form. οὐκ ἄν . . . should be preceded by εἰ and ἀλλὰ ἐπλήγη(ς) by some other aorist. ἦι ἄν ἄγχις should be followed by a future.

**Fr. 28** The long verses might, as far as they go, be Asclepiads, except v. 17 in which ἐπι φρυνω occupies the place of -υυ-. Since the even lines are consistently shorter than the odd, it must be assumed either that two (or a multiple of two) verses have been lost after 17, for in 19-20 long and short have changed places, or that different pieces are represented.

3 κύρον appears to recur at fr. 35, 2 and, I should be inclined to suppose, in *Ἀμ.* 36, 13 (P. Berl. 9810, where indeed it does not seem possible to *read* an υ). At the meaning and the reason for the doubt about the length of the υ we can only guess. I offer the guess that it is the vocative of a noun like γάστρων, φύκων, a term of abuse (perhaps playful)—though I find nothing from which such a noun could be derived except κύρον, a plant that sends cattle mad—and that there was some confusion with κῦρος 'marble chippings'. In that case perhaps -τερας. If the marginal note implies that Apion took μέναντας κύρον together, 'waiting for κύρον', the interpretation as a vocative falls to the ground. But it need only mean that 'Apion holds that the α in μέναντας and the υ in κύρον are both short', not much of a contribution to knowledge, but as much as need be expected from this quarter.

Apion, who is mentioned again on l. 17 and in fr. 54, 55 (and perhaps at fr. 4 col. i bottom and fr. 40 col. ii bottom), was not known to have occupied himself with Alcaeus.<sup>1</sup> The sign like a large apostrophe (or antisigma) in this place and again at v. 17 appears to be a *renvoi*, the similar sign at v. 5 a divider.

17 Φρύνων the Athenian general killed by Pittacus in the struggle for Sigeum, Strabo 599 seq., Suid. in Πίττακος (Olympiad 42), Jerome's Eusebius (Olympiad 43). The line is metrically anomalous, the others ending like Asclepiads, whereas this is longer by a diamb. The fact that Apion could read ἐπι Φρυ(νωνα) suggests that ].ατέρων ἐπι is the proper interpretation of the παράδοσις.

18 Schol. 'These are lost, there is a gap'. What then is the line, of which the end, written in the same hand as the annotation and then struck out, is preserved?

19 Not αῦ. 'Let us' (or 'we shall') 'draw our . . . ships into the sea'.

<sup>1</sup> Though, as Professor Page reminds me, οἱ περὶ Ἀπίωνα are adduced for a misinterpretation of μέδεις in *Ἀμ.* 73 (b).

**Fr. 29** The appearance of the recto is consistent with a position at the top of the same column as fr. 28.

**Fr. 30** The appearance is consistent with a position to the left of fr. 28. Further, I should judge that there is a fair chance that fr. 37, 1-3 contains left-hand portions of the same lines as fr. 30, 6-8.

4 Whether ἀμύ precedes δρων, fr. 32, 2, cannot be verified. See on fr. 32-3.

If a guess had to be made, 'perishing memorials of . . . of old time, Aeolids from' (or 'scions of') might do as well as another.

**Fr. 31** The appearance is consistent with a position in the neighbourhood of fr. 30.

Col. ii 5-6 E.g. ἀ]επιε.

**Fr. 32-3** It seems possible, though not certain, that these two fragments join. Vv. 4-5 would then read: παυ.[.]αιο. | δρωνανδρ[. The suggested combination of fr. 30, 4 ἀμύ with fr. 32, 2 δρων would necessarily lead further to: παυ.[.]αιο.εω[.]ἀμύ|δρωνανδρωνπαλάωνδ[.], but though there arises no incongruity in the letters, the appearance of the papyrus seems to me very much against this possibility.

**Fr. 34-6** resemble each other and fr. 32-3 sufficiently to make it reasonable to suppose that they came from the same neighbourhood. Although I cannot verify the conjecture, I do not think the combination of fr. 34, 1 with fr. 30, 8, to give Μυτι[λ]ην[.], by any means impossible.

On the location of fr. 37 see note on fr. 30.

**Fr. 40** Col. i ]το(υ) τυ|ρα]ννιε

Col. ii Note the apparent metrical discrepancy between vv. 7 and 11 (if - ∪ - ∪ ∪ [ : - - ∪ - ]), first lines of stanzas, between vv. 4 and 8, 12 (- ∪ - [ : - ] - ∪ ∪ - [), second lines of stanzas, between vv. 6 and 10 (∪ - ∪ ∪ - [ : ∪ - ∪ - ∪ [) fourth lines of stanzas. It would be possible to equate the first pair by supposing that v. 11 was not - - ∪ - [ but ∪ ] - - ∪ ∪ [ , and the third by supposing that χαρῖκῦ was a mistake for χαρῖκῦ. To equate the second pair it would be necessary to invoke synizesis in v. 4 (ἀμμέων), and on that hypothesis the second and fourth lines of the stanzas would also be equated and the metre might be the same as that of fr. 4. I merely call attention to these possibilities.

2 The first example in a book text of the treatment of vowel + ρ + consonant not ε.

7 I presume ἐνθ'. Perhaps the boar was on the shield (ὡς ἐπὶ τῆς ἀ[επίδος?]). See Chase, *Harvard Studies* xiii (1902) 98 for a list of representations of such.

κάπριος is not the form we should expect this word to have in Lesbian.

12 I suppose from (ἀ)στράπτω. Cf. στροπά (Paphian), Στροπαιος (Zeus at Tegea, *IG*. v(2) 64).

**Fr. 41** 3 ὄρεος abnormal

5 φλ]όλεβω

**Fr. 54** This fragment is very doubtfully assigned. It may well be from a different manuscript.

**Fr. 55** The same remark applies.

2296. *ALCAEUS*.

The authorship of the following fragments is established by coincidences with **2295**, which itself contains quotations to which the name of Alcaeus is attached. By means of fr. 1 of this manuscript three fragments of that can be brought into a close relation, though even now I cannot join them to one another with certainty, but only point to the possibility that the distribution of the letters in the line was nearly the same in both manuscripts. The spacing of the lines is exactly the same in both.

The hand (which seems to be responsible for the single accent) is of the common angular type, comparable with **1610**, though slightly less upright, and assignable to the second or third century.

Fr. 1 with **2295**.

		. . . . .	
		[.ξιν.]	fr. 45
	]ηςκην[	υ θέλ]ης κη]ν[	
	]ματήσην[	]ματήσην]	
	]ηδαιμων[	]η δαίμων]	
	]ιθαταισκ[	]ιθατα]ικ[	
5	]ωνταν[	]ων]τα]ν[	fr. 50
	]πιστως·[	]πίστ]ωσ·[	
	]δικανον[	κα]δ δικ]αν]ον[	
	]σεθαιτο[	[. . . .]σε]θ]αι]το[	fr. 46
	]ελοσκρα[	ι]ρέχει]τέ]λος κρο[	
10	]τοσαυτος[	]μμα]τος α]υ]τος	
	]ηρονθε.[	]η]ρον]θε.[	
		. . . . .	

**Fr. 1** 4 ]ι is close to the break and might be part of another letter, e.g. η, not, I think, ν 5 ], a dot level with the tops of the letters 9 ], a horizontal stroke, level with the tops of the letters, which might represent γ or τ, not, I think, π. The corresponding letter in **2295** fr. 46 may well be a τ with a circular instead of an upright shank 11 ], a dot level with the tops of the letters ], an upright



## 2297. ALCAEUS.

One hand appears to be responsible for the bulk of the text, notes, and lection signs of the following fragments of Alcaeus, though there are a few additions by another or others. I should say that it is the same, though in the text somewhat larger in the notes somewhat smaller, as that of 1092, and indeed this may be the manuscript referred to in the introduction to that number.<sup>1</sup> It may be compared with P. Rendel Harris 28 and the Euphorion published in *Ann. Scuol. Norm. Sup. Pisa* iv (1935) (for my knowledge of the appearance of which I am indebted to Professor P. Maas), and placed in the latter part of the second century.

## Fr. 1.

	]	ταθε[		]	ξισηεντηζωη[
	]	τεπιλλογ[		]	ατεπιλογισμον[
		]α			
		]·ὡςπριν			
5		]·εννέκυς			
		]·αιθεσις·			
		]			
	]	αν	κακωστω[	]	εδειγατ[·]ε[
		]	κρινου[	]	γλεοντιοντωικ[
	]	ετο	ηκυν[	]	εγεταυτα
10	]	ηϊαι	προσαφ[		
		]	τηικκηνηα[		
		]	βασιλιδ[		
		]ται·			
		]χει	ῥπα τ.[		
		]οτα·	εδειολ.[		
15		]			

Fr. 1 4 ]·, an upright, ι or ν 5 ]·, a loop above a hook, perhaps β 6 ]τ or ]χ 9 ]·, the top of an upright, ι or ν

<sup>1</sup> There is a number of manuscripts in similar hands of which I have identified a Herodotus, Bk. III, and a Plato (*Phaedo*, overlapping in places 229).

Fr. 2.	
Col. i.	Col. ii.
.	.
].c	υβ[
]	πολι[
].ου	πέλτ'α.[
]	κάβει[
5	λωνδ.[
].[	> θεωνθε[
]κοψειε	
]	

**Fr. 2** Col. i 1 ]., ο or ω 3 ]π probable  
 Col. ii 2 For ι perhaps υ could be accepted 3 .[, a dot at the level of the tops of the letters  
 4 c inserted by the original hand 5 .[, traces compatible with the lower left-hand part of ε, ο, ω

## Fr. 3.

.

.]υνδεδιοςθ.[

.]παρσεθερος.[

.]ρατηραρισταιε.[

.]νδησεπιμνα.[

5 ..].οπέφεινέτεκ[

...].ξηδεθα̂ςκεζευ.[

...].οιρα τάρβηνδό[

## Fr. 3.

.

.]υν δε Δίος θυ[γάτηρ

]ώπαρσε θερος. τ.[

κ]ράτηρας ἴσταιε ε̂.[

τ]ῶν δη̂ς ἐπιμνα.[

5 ..].τοπέφανέτεκ[

...].ξη δε̂ς κε Ζεῦς[

...].μοῖρα. τάρβην δ' ὄ[

**Fr. 3** 1 Of υ[ only the tip of the tail, but the distance from θ is against ρ 2 Of τ only the tip of the tail .[, a dot on the line compatible with α, λ, ε 3 μ[ or υ[ 7 The accent on παρ appears to have been washed out, that on ο is represented by a mere dot and a circumflex is equally possible

## Fr. 4.

.

]ικαιο

]... πολεμονεκερσαο[

]ποτω αδεσποτουπιθου[

]...ο̂

5 ]καλλιπηι

].μένους ..[

].

]τεποι....[

].[.]ἰκοιμεθα[

]μακαρδιαν

**Fr. 4** 1 Though  $\iota$  is close to the edge,  $\eta$  cannot be read 2 ] $\alpha$  probable The traces of the last letter are off the line, which suggests  $\rho$ . Perhaps  $\zeta\rho$  4 The tail of a letter below the line followed by a horizontal stroke on the line and this by the right-hand stroke of  $\alpha$  or  $\lambda$ , e.g.  $\rho\xi\alpha\sigma$  or  $\nu\xi\alpha\sigma$  6 ],., an upright,  $\eta$ ,  $\mu$ , among the possibilities 7 The two letters after  $\sigma$  (for which I cannot quite rule out  $\sigma\rho$ ) are rubbed and could not be verified, next a short upright with a hook to the right at the bottom, not  $\iota$  perhaps  $\epsilon$ , followed by the lower part of a similar stroke, perhaps  $\epsilon$  or  $\epsilon$  The interlinear ink looks like the top half of  $\kappa$ , but I am not sure that it all comes from one pen 9 Apparently the last line of the column

Fr. 5.

Fr. 5.

	(b)	
	. . . . .	. . . . .
	]	]
	]οικουτρο[	]
(a)	]	]
	]. . . . .[	]. . . . .[
5	> τοιποδεσαμφοτεροιμεν.[	5 τοι πόδες ἀμφότεροι μενο[
	εχοιι,ις	
	εμβιβλιδεσσι τουτομεκαι.[	ἐν βιβλίδεσσι τουτό με και ζ[άοι ]
	μονον ταδ'αχματ'εκπεπ[ ]αχμενα τααγωγιαφορτ]	μόνον τα δ' ἄχματ' ἐκπεπ[.]. ἀχμενα
	..]μεν[.:]ρηγντ'επερθα τών[ ]	..]μεν[.:]ρηγντ' ἔπερθα, των[. . .].
	. . . . .	. . . . .
	].ρους[.]ωματ,ς	]
	. . . . .	. . . . .
(c)		
	]. . . . .[	
	]ενοις.[	
	]νεπᾶγ[	
	]πανδ[	
	]οιςπερι[	
5	]βολη[	
	. . . . .	. . . . .
	(d)	
	]. . . . .[	
	]. . . . .[	
	]. . . . .[	
	. . . . .	. . . . .

**Fr. 5** (a)-(d) The horizontal relations to (a) of (c) and (d) appear to be established by the fibres of the back. I see nothing to show their distances from it, but it seems to me at least possible that (c) 1 represents the extreme lower end of the right-hand upright of the first  $\nu$  in (a) 8 and the tail of the letter next following. The first letter of (d) 2 will have stood below the  $\eta$  of (a) 8, but as I trace none of the cross-fibres of (c) in (d), (d) may (and, if I am right about the proximity to (a) of (c), must)

have been separated from (a) by at least as much as the height of (c). (b) is at first sight very dissimilar to the others, being stained and frayed, and I might not have been able to locate it with certainty by the evidence of the cross-fibres, but the suitability of the sense produced in l. 7 by its combination with (a) seems to me to decide its vertical relation to (a), from which in that line it will be separated only by one vowel.

**Fr. 5** (a) and (b) 2 marg. Or] ογ There may be ink above ν, indicating the presence of abbreviation 4 . .[, a trace of ink in the left-hand margin followed by the lower part of an upright descending below the line 6 εμ corrected to εν, apparently by the original hand 7 ], a trace level with the top of α, suggesting the tip of an upright 8 ], ν suggested

(c) 1 A trace on the line followed by the lower part of an upright descending below the line 2 ], the foot of an upright 3 γ[ damaged, perhaps π possible

(d) 1 A trace below the line, perhaps not ink, followed at an interval by the foot of an upright 2 ]., a dot on the line followed by the lower part of an upright descending below the line 3 A trace level with the tops of the letters followed by what suggests the apex of α, δ, λ, or the left-hand apex of μ or ν

(On the location of fr. 5 and 9 see now p. 59)

## Fr. 6.

. . .  
 ].[  
 ]οαλλάγι [  
 ]οτακάλλοτα · [  
 ].γεξερ [  
 5 ].ρέτησαι) [  
 . . .

**Fr. 6** Perhaps from the column preceding that containing 5 (a), fr. 6, 1 seqq. opposite the spaces between 5 (a), 5 seqq.

4 ], a trace compatible with the right-hand end of the cross-stroke of ε Above γε a washed-out grave accent 5 ], the right-hand end of a cross-stroke suiting γ or τ

## Fr. 7.

. . .  
 ] ..[  
 ] ερ.[  
 ] ..δ.[  
 ] εξα[  
 5 ] ..[  
 . . .

**Fr. 7** 1 The lower part of an upright descending below the line (more to the right than the other first letters) followed by the foot of a stroke sloping slightly forwards 2 ], the lower part of an upright 3 Before δ the feet of two uprights sloping slightly forwards, after δ a dot on the line

## Fr. 8.

. . .  
 ]μεί . αι · π[  
 . . .

**Fr. 8** Between ζ and α a trace of a horizontal stroke slightly below the level of the tops of the letters; presumably c



## Fr. 9.

(a)	(b)
. . . . .	. . . . .
]'. . . . οςλ.[	]θο[
]αλλαθεων[	].ων [
] [	].φρά [
] [	] [

**Fr. 9** (a), (b) both appear to come from the bottom of a column and though I cannot follow all the cross-fibres with certainty I believe there is a fair probability that (b) stands on the right of (a) at the level shown. They may even touch, but though this leads to a plausible result in l. 3, I cannot explain the result to which it leads in l. 2

(a) 2 ]'. . . ., the tip of an upright followed by a heavy middle dot, not certainly ink, and the lower part of a stroke descending below the line. Between this and the upright before ο there are only faint traces level with the tops of the letters which might represent another letter (and must, if ωο was the text) ], a faint trace just below the line

(b) 2 ], apparently the right-hand end of a stroke descending from left and touching the middle of the left-hand curve of ω 3 ], an upright apparently with ink descending to left from left of its tip, i.e. μ. But this may be illusory and I cannot rule out a combination of this stroke with the preceding ν in (a). In that case the previous line will end λαων (a vowel being necessary and α the only vowel that can in any way be considered consistent with the ink). The surface is damaged after á and this may not have been the last letter, though it now looks as if it were

(On the location of fr. 5 and 9 see now p. 59)

## Fr. 10.

. . . . .
]cca.[
]. [ ^

**Fr. 10** 1 ], apparently the start of a stroke rising to right 2 Apparently a loop as of β or ρ

## Fr. 11.

. . . . .
]. . . [
]. π. [
]ντοζω[

**Fr. 11** 1 The lower parts of uprights, the first descending below, the second standing on the line, the third sloping slightly forward

## Fr. 12.

. . . . .
]. τ [
] [

**Fr. 12** 1 ], an upright close to the edge

## Fr. 13.

]ακάμα[  
 ]υντοιχρ.[  
 ].εσύμμειξ[  
 ]λοσεξει [  
 5 ]καιπο.[

**Fr. 13** 1 Above ]α perhaps <sup>2</sup> ], a trace compatible with α <sup>3</sup> ], a trace compatible with δ, λ <sup>5</sup> ], δ or λ

## Fr. 14.

. ηρευε.[  
 ]δυστάν[[ω]].[  
 .]ακηνα[  
 .]ῆρανδυ[

**Fr. 14** 1 On the line before η the end of a stroke descending from the left, χ possible ], the lower part of an upright <sup>2</sup> ], a stroke rising to the right, λ or χ

## Fr. 15.

]ν.[  
 ]ἄσδετ[  
 ].στινα[  
 ]ἄς .[  
 5 ]λύκ[  
 ][

**Fr. 15** ], the right-hand tip of a crossbar, γ possible

## Fr. 16.

.  
 .  
 ].υνημ[  
 ]ἄϊσαι.[  
 ]οσθεον.[  
 ].αφοιτ[  
 5 ].[

**Fr. 16** 1 Perhaps the first line of the column <sup>2</sup> ], traces both above and below the line, the latter apparently a low stop or divider <sup>4</sup> ], apparently the top and bottom of a stroke descending left to right, perhaps δ or λ

## Fr. 17

.  
 .  
 ]θα.[  
 ]χαλ[  
 ]ρόν[

**Fr. 17** 1 ], below the line the tip of a slightly sloping upright

## Fr. 18.

.  
 .  
 ]ω [   
 ]ον .α[

## Fr. 19.

.  
 .  
 ].αρενη.[  
 ]παλος .ι.[  
 ]  
 ]. ωσειτεφα[

**Fr. 19** 1 ], γ or τ ], the bottom of an upright, ε, ι, η possible <sup>2</sup> After c two dots below the line, a stop or casual ink

## Fr. 20.

.  
 .  
 ]ν [

5 ]εο· [

] [

] [

]ται [

]ωνάνηρ, [

Fr. 20 6 After ρ apparently a divider

## Fr. 21.

.  
 .  
 ]νμ [

]φῆρ [

]λπε [

Fr. 21 2 ].., a small hook followed by two dots, one above the other, perhaps ε:, but the fibres are disordered 3 May be the last line of the column

## Fr. 22.

.  
 .  
 ]ορος [

]ωντορ [

]ν· [

Fr. 22 3 ],, the top of a circular letter [, a crossbar level with the tops of the letters

## Fr. 23.

.  
 .  
 ]ινν [

]ταχ [

Fr. 23 1 ],, a trace suggesting the loop of ρ [, an ascending stroke compatible with α

## Fr. 24.

.  
 .  
 ]ρχνασ [

]νωιπολυ [

Fr. 24 2 ],, the start of a stroke ascending to right

## Fr. 25.

.  
 .  
 ]νμντ [

]ινεά [

Fr. 25 1 ], ο or ω 2 ]θ among the possibilities

## Fr. 26.

]τάν [

## Fr. 27.

.  
 .  
 ]εσκ [

]...ονσυ [

]νέρ [

Fr. 27 2 ]... , parts of three uprights, perhaps ], μον 3 ],, perhaps the top of a grave accent or part of an interlinear letter

## Fr. 28.

.  
 .  
 ] [.] μνο [

]αταιαισ [

]λαιει [

Fr. 28 2 schol. ]μ probable

Fr. 29.

·           ·  
 ]τ[  
 ]·[·]εχ[  
 ^]α·[

Fr. 30.

·           ·  
 ]ππ[  
 ]ητε[  
 ·           ·

Fr. 31.

·           ·  
 ]επ[  
 ]ρειτα[  
 ·           ·

**Fr. 29** 1 Perhaps ]·ε 3 ·[·], two uprights  
 some way apart, e.g. γι, γη or perhaps π, but  
 there is now no trace of a crossbar

Fr. 32.

·           ·  
 ]υλ[  
 ]μ[

Fr. 33.

·           ·  
 ]μεν[  
 ·           ·

Fr. 34.

·           ·  
 ]εδα[  
 ]να[  
 ·           ·

**Fr. 32** 1 α[ or λ[ probable

Fr. 35.

·           ·  
 ]μεν[  
 ]ντ[  
 ]·[

Fr. 38.

·           ·           ·  
 ]λα [           ·  
 ] ονομ[  
 ]προστ[  
 ·           ·           ·

**Fr. 35** 2 ·[, ε or ρ probable

Fr. 36.

·           ·  
 ] > όι·[  
 ] · π·[  
 ·           ·

**Fr. 36** 2 α[ or λ[

Fr. 37.

·           ·  
 ] [           ·  
 ]ην· [           ·  
 ] [           ·  
 ·           ·

Fr. 39.

·           ·  
 ]           [  
 ]νκατα·[  
 ]κυριω·[  
 ]μωνα[  
 ] [           ·  
 ·           ·

## Fr. 40.

. . .  
 ]. . . . [  
 ]. . . . . [ . . . . .  
 ]. . . . . [ . . . . .  
 ]. . . . . [ . . . . .  
 5 ]. . . . . [ . . . . .  
 ]. . . . . [ . . . . .  
 . . . . .

**Fr. 40** 1 ]ππ probable ον[ among the possibilities 2 ], a dot compatible with the right-hand side of the loop of ρ 4 ], the right-hand end of a crossbar, τ probable ], a tail compatible with ρ

## Fr. 41.

. . .  
 ]. . . . [  
 ]. . . . . [ . . . . .  
 ]. . . . . [ . . . . .  
 . . . . .

**Fr. 41** The writing is slightly larger than that of the other notes and I am doubtful whether the fr. is rightly assigned to this manuscript

## Fr. 42.

. . .  
 ]. . . . [  
 ]. . . . . [ . . . . .  
 ]. . . . . [ . . . . .  
 . . . . .

## Fr. 43.

. . .  
 ]. . . . [  
 ]. . . . . [ . . . . .  
 ]. . . . . [ . . . . .  
 . . . . .

**Fr. 42** Perhaps not the same hand as that of the other notes

**Fr. 1** Perhaps Alcaic stanzas.

1 seq. λέ]ξικ ἢ ἐν τῆι ζωῆι 'the current expression', presumably that in the next line, κ]ατ' ἐπιλογισμόν, interpreting κατ' ἐπίλογον of the text, 'on consideration' or the like. For the doubling of the etymologically single λ of ἐπίλογος in order to break the somewhat inconvenient succession of shorts, see *Am.* Introd. § 13.

This commentator's use of ζωῆ for what is more often called *συνήθεια*, 'contemporary usage', has escaped Liddell and Scott. βίος is similarly used, e.g. *Ap. Dyc. R.* Ἐκίρρ. 130, 6 Schn.

5 has been added in a hand which does not appear to recur.

6 θέικ is quoted from Alcaeus as equivalent to ποίηκ, presumably meaning 'doing' or 'making' (not 'poetry'), *Am.* 174.

10 The schol. suggests the possibility of the supplement βασιλ]ηϊαι.

**Fr. 2** ii 3 The accent shows that πέλτ' is complete at the beginning. I do not recognize it and hesitate to compare the Cyrenaic *τενται* (for *τέλειται*) meaning ἔσται (*Glossa* xviii 212).

4 Part of καταβέννυμι.

**Fr. 3** 5 (π)έφαννέ τε κ[αί is the natural presumption.

6 θᾶς, meaning ἔως not τέως, is guaranteed by the metre here but apparently δς at Σμ. ᾠ 11, 11. θᾶς is the reading of the papyrus at Άμ. 48, 8 but δς at Άμ. 62, 20, neither metrically guaranteed. δς is also found in the quotation Σμ. β 1 App. and ? 2289 fr. 4, 6.

**Fr. 4-10** appear to come from the same region.

**Fr. 4** 1 ἐθήκασο seems ruled out; perhaps ἡνίκαο.

2 ἐκέρσασο is not a form of commentator's Greek and presumably is taken from the text. I must suppose it is second person singular aorist middle of κέρναμι, although this verb is otherwise attested only in forms from the present stem. The sense will be 'mixed the cup of battle' (cf. 2306 i), for κέρναμι (κεράννυμι) does not appear to be used as a synonym of μείγνυμι in the phrases meaning 'joining battle'. (μείξαντες . . . Άρενα, or something of the sort is thought to be attributable to Alcaeus, Άμ. 91.) It may be supererogatory to add that κείρεσθαι would give ἐκέρρασο and, moreover, is not constructed like κόπτεσθαι.

3 The schol. implies πίθω . . . ἄδεσ]πότω, 'of an ownerless wine barrel', in the text.

**Fr. 5** 2306 ii seems to show that this is the continuation of Άμ. 87.

5 πόδες 'feet' or 'sheets'? As a pure guess I should prefer the first, 'my feet entangled in the ropes'.

6 βίμβλιδες: cf. *Et. Mag.* 197, 30 βιβλίδες . . . χοινία τὰ ἐκ βίβλου πεπλεγμένα, the ὄπλον . . . βύβλινον of Homer *Od.* xxi 391.

7 ἄχματα: called φόρτια by Alcaeus at Άμ. 51, 1 and Sappho at Σμ. ᾠ 9, 13.

I suppose 'were flung abroad' or something of the sort, but -παλαχ- cannot be read and I doubt whether παλάσσω would be the proper word.

8 ἔπερθα: cf. κατέπερθεν 2295 fr. 1, 5 = 2296 fr. 4, 2. Before it possibly [φό]ρηνητ(αι). If fr. 5 (c) is to be attached immediately below this line, μεν φ[ο]ρ is an acceptable interpretation of the indications.

(c) 5 interl. Perhaps τ]οῖς περὶ[ Άλκαῖον, Φίττακον or the like.

**Fr. 6** Prima facie the Alcaic stanza.

2 seq. ἀλλ' ἄγι . . . αἶ ποτα κάλλοτα; cf. Άμ. 22, 10 seq.

5 Not κρέττησαι, presumably ]γρέττησαι. The line seems to have been cancelled by being enclosed in a pair of brackets, of which that at the end survives.

**Fr. 10** Cp. 2295 fr. 29?

**Fr. 14** 4 I cannot say that μο]ῖραν is an impossible reading.

**Fr. 23** 1 For instance, Μυ]ριννα[

**Fr. 25** 1 Μυτω[ suggests nothing but the eponym of Mytilene or a word derived from his name, see Steph. Byz. in Μυτιλήνη.

2 νεάνιδες (-ας), νεάνιαι are possibilities.

**Fr. 28** 2 ἀλ]λαις glossed ματαίαις is indicated. This ἄλλος—whether ἄλλος in a specialized sense or a different word, ἄλλος, as a fresh piece of evidence to be found in the Addenda to this volume, p. 146 (1789. 10) seems to assert (? cf. Hdn. π.μ.λ. 932, 29 L.), may be recognized in ἄλλως (= μάτην), ἀλλοφρονεῖν, and perhaps elsewhere (see L.-S. in ἡλεός). At Hes. *Theog.* 872 I suggest that the true reading is neither αἰ δ' ἄλλαι codd., Hesych. in μαψαῦραι, nor οἱ δ' ἄλλοι Schoemann, but οἱ δ' ἄλλαι (however to be accented).

**Fr. 40** 2 Μύ]ρσιλον.

4 τοῦ]τ' (ἔστιν).

**Fr. 41** I am inclined to think that this scrap is more likely to belong to 1092 than to this manuscript.

**Fr. 42** If this note belongs to this manuscript, it might refer to the line *πέρ μὲν γὰρ ἄντλος* (which would have occurred not very far away from fr. 5) and have had some such form as *τὸ σημείον ὅτι τὴν ἀντλίαν ἄντλον εἴρηκε*. But I am not sure that it does and a note of this form might equally well occur in the margin of an *Odyssey* at xii 411.

## ADDENDA TO 2297.

After long consideration I believe I can say with assurance that fr. 9 (*a*) is to be located below fr. 5 (*a*) in such a position that ]*ρηντ* and ]*αλλα* start from the same vertical line.

Since I can trace in 9 (*a*) none of the cross-fibres of 5 (*c*), I presume that it must, like 5 (*d*), have stood clear of it. But unlike 5 (*d*), which may have stood either higher or lower than 5 (*c*), 9 (*a*) can only have stood lower.

The fixing of the horizontal situation of 9 (*a*) has the result of ruling out the possibility of actually joining 9 (*b*) to it. Although the fibres of the back of 5 (*a*) are partly stripped off, it is reasonably certain that 9 (*b*) stood clear of it.

The following scraps are to be added:

Fr. 44.

•           •  
] . □  
] ν

**Fr. 44** 1 The lower tip of an upright descending below the line

Fr. 45.

•           •  
] π ε . [

**Fr. 45** 1, a sinuous upright with traces to right; perhaps two letters

Fr. 46.

•           •  
] δ ᾶ [

**Fr. 46** 1 There is a stroke in the hand of the text rising to the right from the middle of the right-hand stroke of *a*; perhaps an inserted letter, e.g. *λ*, not a deletion 2 1, perhaps the top left-hand corner of *ε* or the like

Fr. 47.

•           •  
] [

] μ ἔ ν [

] [

Fr. 48.

•           •  
] α ζ [

] ω τ υ ν . [

] . [

**Fr. 48** 1 Of *ε* only the base 2 1, apparently the start of a stroke rising to right from below the line

## 2298. ALCAEUS.

The singing at Attic tables of verses of Alcaeus and Anacreon was known from Aristophanes' *Δαιταλής* (223 K). It would not be expected that this mode of transmission should make for purity of text, and by the recovery in its original context of an Alcaic stanza cited among examples of *κόλια* by Athenaeus we are now enabled to see something of the deformation which in fact took place.

The hand of this manuscript is a poorly executed specimen of the type represented by P. Iand. 1 (recto), P. Oslo 68, P. gr. Vind. 19996 a, P. Berl. 9775 (Schubart, *Pap. graec.* 11 b), P.S.I. 1092, P. gr. Vind. 19996 b, with large and plentiful serifs. Professor Schubart, for reasons given on pp. 112 seq. of his *Griechische Palaeographie*, assigns it to the first century B.C.; I should have been inclined to think it might fall (later than P. Berl. 9767, Schubart *Pap. graec.* 11 a, earlier than 1362, and their associates) within the next century. Most of the lection signs appear to be due to the writer of the text and all may be so, but one or two, e.g. the short over the second *a* in fr. 1, 3, the accent on *ι* in fr. 1, 6, the line and dot deleting *ι* in fr. 1, 7, are in a shinier ink.

## Fr. 1.

	. . . . .		. . . . .
	].[	—	].[
	]. .ονχ[.]ροναί. .[		]. .ον χ[σ]ρον αἰ. .[
	]. νᾱᾱφ[.]εδνγον.[		]. νᾱα φ[ερ]έδνγον
	]ηνγαρο[.]κάρηον[		]ην γὰρ ο[ύ]κ ἄρηον
5	]ωκατεχηναήταις[	—	]ω κατέχην ἀήταις
	]. γᾱςχρήπροῖδηνπλο[		ἐ]κ γᾱς χρῆ προῖδην πλό[ον
	]ικαιπ[.]αμανε[.]ηῖ.		αἰ < > δύναται]ι και π[αλ]άμαν ἔ[χ]ημι,
	]ορ[. . . .]. νηται. ω[		ἐπει δέ κ' ἐν π[όν]τωι γ[έν]ηται ὦ[
	]γκα.		τῶι παρέοντι < > ἀνά]γκα.
10	]αχανα	—	μ]αχάνα
	]. μοσφερ[		ἄν]εμος φέρ[
	]εν		]εν
	]. ἰ[	—	]. ἰ[
	. . . . .		. . . . .

**Fr. 1 1** The lower end of an upright on the line with some ink to the right of it 2 ].., traces on the line compatible with the base of a circle, followed by the lower end of a stroke descending from left After ι, here without a bottom serif and having lost its top, a small circle on the line, followed by an apex with curved sides, also on the line, above which is a detached spot of ink; perhaps πῆ[. πρ[ 3 ].., possibly the bottom tip of ε or c ., a spot on the line, perhaps casual ink 6 seqq. Scol. 15 Bgk.



Fr. 2.

. . .  
 ]...[  
 ]ἐνέλ[  
 ].νέ.[  
 ]ν.[

Fr. 3.

. . .  
 ]λα.[  
 ]κακο[  
 ]αιᾶ[

Fr. 3 1 .[, a horizontal serif on the line

Fr. 2 1 Two curves on the line, λξ, ες among the possibilities, followed by a downstroke curling to the left below the line 3 ], a stroke descending to the line from left to right ], ο or ω 4 ], the left-hand tip of a crossbar level with the top of ν

Fr. 1 3 φερέζυγον, 'benched', unattested in this sense. εὐδύγων . . . νάων Ἄμ. 17, 9.

5 ἀήταις, no doubt feminine as at Σμ. ā 9, 9, Simon. 41, 1, and elsewhere.

6 seqq. This stanza is quoted by Athenaeus (xv 695a), among other scholia, in the following form: ἐκ γῆς χρῆ κατίδην πλόον | εἴ τις δύναιτο καὶ παλάμην ἔχοι | ἐπεὶ δὲ καὶ ἐν πόντῳ γένηται | τῷ παρέοντι τρέχειν ἀνάγκη. Bergk shrewdly conjectured that Alcaeus might be the author, without making use of the argument afforded by the form κατίδην (preserved in A), and rightly suspected τρέχειν, though not because it will not allow παρέοντι to scan. On the strength of Plut. 798 D ἔξω βλέπουσι ναυτιῶντες καὶ παραπτόμενοι μένειν τε καὶ χρῆσθαι τοῖς παροῦσιν ἀνάγκην ἔχοντες he suggested χρέεσθ', which (though πλώι χρῆσθαι is the phrase which might properly be expected) is open to the same objection, as well as others, and he did not observe that κατίδην, which means 'to catch sight of', did not give the required sense. Perhaps it is now possible to come nearer to what Alcaeus wrote with <ἀλλ' εὖ μὲν> ἐκ γᾶς . . . αἶ κεν δύναται . . . τῷ παρέοντι μένην ἀνάγκα. I should guess that what was said in vv. 10-11 came to 'There is no way of altering the conditions (οὐδ' ἴα μ]αχάνα). You must go with the wind (ὥς κ' ἄν]εμος φέρ[ηι)'.  
 .

## 2299. SAPPHO OR ALCAEUS.

The possibility of the coincidence of fr. 3 with two known verses of Alcaeus, the mention of Myrsilus in the note opposite fr. 8 (a) i 8, the variety of metres present, are grounds on which it might occur to one to propose the ascription to Alcaeus of the following remnants of Lesbian poetry. But the identification of fr. 3 is quite uncertain, Myrsilus might be referred to by (or in connexion with) Sappho as well as Alcaeus, and, apart from the fact that we know nothing of the metrical character of some of the books into which Sappho's works were distributed, there is no proof that these fragments are all from one book or even from one roll. There are two considerations which incline me to favour Sappho's claim to be the author. The word Ἄβανθι (fr. 10 (b) i 8), which contains what must be a very rare ending, may perhaps be due to be recognized in the hitherto inexplicable ]ανθι of Σμ. ā 11, 10. The ending ]θιδηαν (fr. 5 (a) 5) might



## Fr. 4.

. . . .  
 ]μ[  
 ]ανθραιαα̇πυ[  
 ]εσκιβις̇ενδ̇.[  
 ]κατοκακφίλ̇.π̇.[  
 5 ]γδ̇έλεμόστια[  
 ]ς̇περέτ̇ε̇.[  
 ].μαβο̇.[  
 ]ερε̇.[  
 . . . .

**Fr. 4** 2 Of ε̇ only the bases, ρ and γ, τ possible 3 .[, the upper left-hand arc of a circle  
 4 Before π the base of ε or ο, after π the bottom of an upright 7 ], a curved stroke compatible  
 with the upper right side of the loop of ρ .[, the left-hand side of a circular letter 8 .[, the left-  
 hand side of a circular letter

## Fr. 5 (a).

. . . .  
 ].λων̇.[  
 ]εμοννο[.]μμαργα̇.[  
 ]α̇ϊα̇σονθ̇[.]α̇πον[  
 ].οναλλα̇.[ ]ηνα[  
 5 ]θ̇ι̇δ̇η̇αν̇κε̇φα̇λα̇.[  
 ]πα̇ϊ̇στο̇ν̇δε̇τε̇λε̇ς̇.[  
 δ̇ο  
 ]ω̇δ̇ε̇φ[ ]σοκ[  
 ]ο̇σπ[ ]ε̇.υ[  
 ]θ̇ρια̇ς̇[.]̇.[  
 10 ]η̇σ̇θ̇ε̇γα̇.[  
 ]..[[λ]]οικω̇.[  
 ]κ̇ται̇με̇λα̇.[  
 ].το̇γά̇ρ̇κει̇ς̇.[  
 ]ι̇νον̇...ω̇.[  
 15 ].[  
 . . . .

**Fr. 5 (a)** 1 ], the top and bottom of an upright .[, the foot of an upright and part of a crossbar  
 to its right, would suit γ, π, etc., but possibly parts of two letters 2 Of ε̇ only the end of the centre  
 bar 3 Of θ̇ only the left-hand arc 4 ], a crossbar touching ο below its top, perhaps only a  
 ligature, as νον̇ .[, the middle of an upright; between this letter and η̇ nothing may be missing  
 5 ], a cross-stroke, touching θ̇ below its top, with a trace below its left-hand end, υ and τ among

the possibilities .[, a trace compatible with  $\nu$  6 .[,  $\epsilon$  and  $\theta$  among the possibilities 8  $\epsilon\delta$ ,  $\epsilon\lambda$  possible 10 .[, the foot of a stroke hooked to left 11 ].., the foot of an upright followed by a triangular letter .[, the left-hand tip of a cross-stroke level with the top of the second upright of  $\nu$ , possibly the ligature 12  $\alpha\iota$  made out of  $\mu$ ? .[, traces of an upright 14 Between  $\nu$  and  $\omega$  the top right-hand arc of a circle, the top of an upright, the top of a small loop, e.g.  $\omicron\rho$  .[, a loop on the line, perhaps  $\phi$  but this is not satisfactory

## Fr. 5 (b).

· ·  
]...[  
]ηνθ[  
].φα[  
]η[  
· ·

The appearance of the back is compatible with a position on the right-hand side of the previous fragment below line 8

## Fr. 6.

· · ·  
]ωσρτεπα.[  
          θ  
]πρόσδε[  
]λαμπο.[  
]παντεπιχ[  
5 ]ώστομελι[  
]ἡρέτιπᾶστ[  
]πρόθενεμευδα[  
          μ.[  
          να[  
          κα[  
10 ]εμ[  
          να[  
· · ·

**Fr. 6** 1 There are traces of ink above the letter lost after  $\alpha$  3 A stroke ascending left to right from the line,  $\mu$ [ suitable 5  $\iota$  close to the edge of the break, but  $\eta$  improbable 7  $\epsilon$ [,  $\omicron$ [,  $\omega$ [

## Fr. 7.

· · ·  
]μμινῆτ'αρηω[  
]οττινάτοι'ύνά[  
].ἀκρονω  
· · ·

**Fr. 7** 2 ] $\varphi$  possible 3 ]., the lower end of a stroke descending from left

		Fr. 8 (a).			
Col. i.		Col. ii.			
			]. . . . . [		
			]καλαϊς, ως[		
			]τουτοτοϕ[		
			]γενεσθαι.[		
5		] [ ]	]ωςγαρκε[		
		] [ ]	]οπποιϋν[		
		] [ ]	]μωσαμμ.[		
		]. ω . ν ψ [ . ] υ [	]ελπωρα[		Fr. 8 (b).
		] μ υ ρ ε [ . ] λ ο υ [	]. δοσο [ . . . ] . [		
10		] ν τ [ . . . ] ο ν [	]. ε ν α φ . ε ι γ α ρ . . [	] π π [	
		] τ ω [ . . . ]	] ρ ο κ α υ ά δ ε ε ς [	] θ ά μ β [	
			] υ τ α γ α ρ ρ α ρ ο [	] ς θ α ς [	
			] π π ο ι ς ἦ χ ε ς [	] ε ι τ α [	
		] [ ]	]. δ α λ λ α ι π α ρ ε β . . [	] ε ι . [	
15		] ο ι	] κ ρ ο μ ω κ υ δ ο ς ε χ [		
		] ο ι ς ν	] υ ν δ ε ι κ ῆ γ α μ ε [		
		] [ ]	] β ε β ά . . . . [ . . . ] [ ' ] . . . [		

**Fr. 8** The level of fr. 8 (b) is fixed by fibres running across from fr. 8 (a), but the appearance of its back makes it probable that it should be placed clear of fr. 8 (a) to the right.

**Fr. 8 (a)** Col. i 8 ], a crossbar or ligature *Schol.* α' not verifiable Some of the ink after γαρ may belong to the line above, some to the line below τω might be ψω 10 ], λ and μ among the possibilities 17 No signs of ink before that at the end of the line

**Fr. 8 (a)** Col. ii and fr. 8 (b) 1 The first letter had a tail descending below the line, the traces of the third and fourth are apparently consistent with μα ], the lower part of a slightly concave vertical stroke 4 ], perhaps the left-hand stroke of κ 9 ], perhaps ει but the traces are only what is preserved on a single fibre ], the foot of an upright hooked to right followed by the base of a circle 10 After ε an upright; if ν, nothing is missing After τ an upright with foot turning out to left 14 ], a dot on the line After β a trace compatible with the start of α 17 Perhaps βάκαις, but one would expect to see part of the upper arm of κ ['] is preceded by the upper tip of α, δ, or λ, and followed by a loop as of ρ and the top curves of two circular letters

## Fr. 9.

]. λ μ [

]. α [

**Fr. 9** 2 ], perhaps the upper right-hand arm of κ

Fr. 10 (a).		Fr. 11.
Col. i.		
·	·	·
]λι		].υμμ[
]α		]νν[
]	Col. ii.	]θαυμα.[
]ν.	·	]κ.[.].[.].[
5	·	·
	·	·
	·	·

Fr. 10 (b).		
Col. i.		Col. ii.
·	·	·
·	·	·
·	·	·
	]ημ[	
	']δ[[ε]ιτ[	
	]ακεφα. . . .[	].[. . .]κυπ[
	']ανλυθεισα ·	αγλαοι.[
5	].[ ]οπαρανεοιμαν	βωμος[
	]δε.β[ ]γυναικων	κυαν[
	]. . . οισανμ[ ]ζάεισαι <small>σανηαντιστρ<sup>ο</sup> ενδιδ̄ αλλο<sup>ς</sup></small>	αργ[
	].ινορχης.[. . .]εσσαβανθι ·	χρυ[

**Fr. 10 (a)** seems, to judge by the fibres of the back, to contain the same two columns as fr. 10 (b), but I cannot determine the vertical distance between them.

**Fr. 11** may well contain the beginnings of verses of the same column as ii of frs. 10 (a), (b), but I cannot say whether it is more likely to stand higher or lower than fr. 10 (a).

**Fr. 10 (a)** Col. ii 5 An apex

**Fr. 10 (b)** Col. i 2 Above ιτ a washed-out circumflex on which ῶ have been written 3 After φα the bases of letters; what is left of the first has the appearance of a comma on the line, e.g. ι, υ, the second would be taken for α or λ, though not quite normally made, the third ended in a hook to right just off the line, the fourth was α or possibly λ 6 Before β the lower part of an upright 7 λο or χο 8 .[, on the line the lower end of a curved stroke rising to the right

Col. ii 4 .[, the left-hand side of ε or φ or the like; it might be combined with the preceding ι to form κ

**Fr. 11** 1 ], a dot level with the tops of the letters and a dot below it on the line; not ε, possibly κ but not κυμα 3 .[, a dot level with the tops of the letters 4 κ anomalously made but I see no alternative.

## Fr. 12.

. . . . .  
 ]..[  
 ]φονε.[  
 ]αρμ'ερο[  
 ]..οσιμα[  
 5 ]..'αιθεροσον[  
 ]εωσδενα[  
 ]υμασιονμεν.[  
 ]..πεφυκεδ.[  
 ]..εκαλος[  
 10 ]εφαντ[  
 ]..αδελ[  
 ]λωνον[  
 ]λος·αμφι[

**Fr. 12** 1 ]., perhaps β 4 Before ο the bottom of an upright, ]λι or ]ατ may be possible. Touching the bottom left-hand side of ζ (which has lost its top) is what looks like the remains of a 'divider' (ὑποδιαστολή). It would have to be assumed that it was written before the wrong c 5 ]., perhaps the tips of the branches of κ 7 υμ seems to be corrected from υc ]., the lower part of the first stroke of α, λ, μ 8 ].., perhaps the base line of δ followed by the bottom hook of ε ]., the top of α probable 9 ]., a stroke, hooked at the upper end, descending left to right to the line; presumably χ, but no trace of the upper right-hand branch. Above the line between ε and κ a dot, which, if it is ink, must be a high stop. But I am by no means sure that it is ink at all 11 ]., a cross stroke level with the tops, ]γ, ]τ, or a ligature 12 Before the interlinear ε the foot of an upright

## Fr. 13.

. . . . .  
 ]..ζηδ.[  
 ]αοιδάιθ[  
 ]..υλευψε[

**Fr. 13** 1 ]ο or ]φ ]., a dot below the line 3 ]., a trace like the tip of the lower curve of c

## Fr. 14.

. . . . .  
 ]..[  
 ]αριεσ.[  
 ]ε[

**Fr. 14** 1 ]., possibly the end of the second stroke of α, λ, or the like ]., like the serif at the bottom of ι, π, τ, and similar letters 2 ε[ possible

## Fr. 15.

. .  
 ].νος.[  
 ]υνοργαι[  
 ]κύδρ.[  
 ]ανει..[

**Fr. 15** 1 ], on the line the end of a stroke descending from the left For υ perhaps π .[, on the line the tip of a stroke ascending to the right 4 .[, θ or ο followed by a dot level with the tops of the letters

## Fr. 16.

. .  
 ]εγαα[  
 ]γιδος [ <sup>εσειδ[</sup>  
 ]υγα[[ρ]]  
 ].νκά.[  
 5 ]νφ[  
 ]ηδ[  
 ]χη.[  
 ]ην.[  
 ]ει [   
 10 ].αρ.[  
 ].α.[

**Fr. 16** 2 Or ]η 4 .[, the extreme tip of α, λ, or the like 5 ], ο or ω 6 Or ]ν 10 ], a crossbar, as of γ, or ligature .[, the left-hand arc of a circular letter 11 Of α only the top angle

## Fr. 17.

. .  
 ]μητ[  
 ]'λβι.[  
 ]ξοις.[  
 ]παιδ.[  
 5 ]ῶμω[  
 ].όλλα[  
 ]τ[

**Fr. 17** 2 ]όλβιο[ possible 6 ]π possible 7 A cross-stroke and an upright, but possibly parts of two letters

## Fr. 18.

. .  
 ].κα.[  
 ]γ.α.[  
 ]ερω[  
 ].[.]:.[  
 5 ]παιδ[  
 ]πα[

**Fr. 18** 1 .[, perhaps τ or υ, followed by ε or ς (but θ, ο, ω not excluded) 2 Between ν and α a tall vertical stroke, perhaps κ .[, ς or the like 4 ].[, a crossbar with the left-hand side of a small circle at its right-hand end .[, α, λ, μ, χ possible



Fr. 19.

·  
·  
].cciv[  
]..[  
·  
·

**Fr. 19-21** Perhaps from the neighbourhood of fr. 7

**Fr. 19** 1 ]ε possible 2 ]φ or ]ψ .[, α or a similar letter

Fr. 21.

·  
·  
].αικ[  
]και[  
·  
·

**Fr. 21** 1 ], the right-hand end of a cross-stroke or ligature

Fr. 20.

·  
·  
]...[  
]νγα[  
·  
·

Fr. 22.

·  
·  
].[  
].οι[  
]cϋρ[  
].ν[  
·  
·

**Fr. 22** 1 The lower left-hand arc of a circular letter 2 ], traces compatible with μ 4 ]θ or ]φ

Fr. 23.

·  
·  
].εδος[  
].μέγ[  
]ματω[  
·  
·  
·

Fr. 24.

·  
·  
]μεν[  
]να .[  
·  
·

Fr. 25.

·  
·  
].α.[  
].ιγ[  
·  
·

**Fr. 25** 1 ], the foot of an upright .[, the start of a stroke rising to right 2 ], two dots, one above the other, near the line; the right-hand end of an accent above them The vertical stroke of γ is double

Fr. 26 (a).

·  
·  
].[  
] [   
]αcv .[  
·  
·

Fr. 26 (b).

·  
·  
]caκ[  
·  
·

These two fragments possibly stand opposite each other at the level shown. They may well come from the same neighbourhood as fr. 1-2

**Fr. 26 (a)** 3 Interlinear ink between αc and over v .[, the lower part of an upright and the lower left-hand arc of a circle, e.g. ω, but I cannot rule out a single κ

Fr. 27.

·  
·  
]...θο.[  
].αιcδ .[  
]ν[  
·  
·

**Fr. 27** Perhaps from the same region as fr. 2 2 Between δ and the next letter interlinear traces

Fr. 28.

· ·  
]λλ[  
· ·

Fr. 28 Or ]μ Or μ[

Fr. 29.

· ·  
]θυ[  
· ·  
]·cω[  
· ·

Fr. 29 1 ], upper right-hand arc of a circle, perhaps ο; some ink not accounted for at the upper end of the accent [·], a stroke rising from the line to the right, e.g. λ, μ 2 ], the right-hand end of a curved stroke like the top of ε but well above the level of the letters

Fr. 30.

· ·  
]·εμ[  
· ·  
]ομο[  
· ·

Fr. 30 1 ], part of the tail of an upright descending below the line 2 ω[ not ruled out

Fr. 31.

· ·  
]φ[  
· ·  
]ιελ[  
· ·

Fr. 4 3 seq. Perhaps ἐς κίβιν . . . ἐθήκατο.

5 Apparently ἐκ δ' ἔλε μ(οι) ὄστια, cf. Άμ. 97 ἐκ δ' ἔλετο φρένας.

7 As far as I can tell δέ]ρμα βόο[· would suit.

Fr. 5 (a) 2 νόημμ' ἀργαλε-.

3 θ[ερ]άπον[τ and, if so, perhaps -αῖα, cὸν θ.

Fr. 6 There appear to be errors here. The interlinear verse between 6-7 looks like an emended version of l. 2; if its first position is correct, there is only one line (instead of two or four) after the paragraphus below l. 5, if its second, there are only three lines between the paragraphi below ll. 1 and 5. Again, there are only three lines before the first paragraphus of the indented piece.

This criticism, of course, assumes that the indentation of l. 7 and the following marks the beginning of a new piece. There are actually the proper number of lines between the paragraphi below ll. 1 and 5 and below ll. 5 and 9 (the proper position of the interlinear line being taken to be l. 2), but I know of no parallel to the indentation of part of a stanza.

6 ἦρ' ἔτι . . . ; cf. Άμ. 146, which might be in the same metre.

Fr. 7 1 I suppose ἀρήων 'better'.

2 The accent on υ may have been cancelled by the bracket at its upper end.

Fr. 8 Col. ii There seems to be synaphea between vv. 6-7 and 9-10, but both μ and c are capable of explanation as representing monosyllables, so that Asclepiads are not certainly ruled out.

11 ἀνάδεεε: cf. 2291 ii 22. I should have recognized this (or the infinitive, ἀηδεῖν) at Σμ. ᾱ 11, 5. The spelling follows ἀνάτα not θαάεεω.

13 ἴ]πποιε ἦχεε.

Fr. 10 (b) i What remains suits Ionic trimeters or tetrameters.

2 Ἀφρό]διτ[α corrected from -δεῖτα suggests itself but the circumflex was not over εἰ but over ιτ.

5 μαλ]οπάρανε.

7 Cf. Hesych. ζαέντες·πνέοντες.

τᾶν ἢ ἀντίτροφος, 'the corresponding stanza has καν', seems a senseless observation in reference to compositions like those of the Lesbian poets. I suspect that τὸ ἀντίγραφον is meant, 'the exemplar has

can'. I do not know whether to go further and suppose that by ἐνδιδ' ἐν τῶι Διδύμου was intended. It would naturally be taken to represent ἐνδιδ(ην).

8 ὄρχηθ' could be accepted and then e.g. [ἐρό]εεε' Ἀβανθι. I do not know whether there resides in this name a clue to the problem of 1231 fr. 15, 2 (Σμ. ā 11, 10), where the ending ]ανθι recurs.

ii 6 seqq. Nouns or adjectives, perhaps belonging to a description of some work of art in a temple.

Fr. 12 6 ]εωε probably the end of an adverb.

7 θα]υμάκιον.

### 2300. ALCAEUS.

On the basis of our present knowledge it is reasonable to assign the authorship of the following fragments of Aeolic verse to Alcaeus rather than to Sappho. Fr. 1, which alone is to some extent intelligible, appears to contain simply a legendary narrative, in which the consequences of Helen's infatuation are recounted at some length in a rather conventional way. This might be an illustration of some general reflection, as it is in Σμ. ā 5, but it does not produce that impression. It appears rather to be comparable with Άμ. 26. And the linguistic characteristics, so far as they go, corroborate this view. At least, that is the conclusion I am inclined to come to on the strength of the poetic plural δόμοιαι (fr. 1, 7), the neglect of the syllabic augment πείθε (ib. 9), the non-dialectal πολέας for πόλλοις (ib. 12).

The hand is an angular uncial of the common type attributed to the second or third century and may be compared with P. Ryl. 14, to which the resemblance is very close, 1234, Milne pll. ix, x. μ, with its unusually deep central bow, sometimes lower than the feet of its side strokes, and τ, of which the cross-bar is nearly all on the left-hand side of the upright, are to be remarked. A corrector appears to be responsible for two additions (ll. 4, 17) but neither he nor the writer of the text has contributed a single accent.

	Fr. 1.		Fr. 1.
	] καιν[.]ων.υ.[ ]ν[		καιν[.]ων.υν[ ]ν[
2	] ωνενο . . . . [ ] [		ωνενογ.ππ.[ ] [
	] καλενασευστηθ[.]ειν[.]ππ[		κάλενας ἐν στήθ[ε]ειν [έ]ππ[όαις
	] θυμοναργείαστρώϊωδ[.]αν[		θῦμον Ἀργείας Τροίω δ[.]αν[
	] εκμανεισαξ[.]ναπαταπιπ[		ἐκμάνεισα ξ[ε.]ναπάτα πιπ[
6	] εσπετοναί· [		ἔσπετο νᾶϊ
	] παιδατενδρομ[.]ιλιποικ[		παῖδά τ' ἐν δόμ[ο]ιι λιποικ[
	] κανδροσευστ . . το . [.]εχος . [		κᾶνδρος εὔστρωτογ [λ]έχος . [
	] πειθερωθυμο[		πεῖθ' ἔρωι θῦμο[
10	] δαδ[.]στε [		] δαδ[.]στε
	] πιε . . μανι[		] πιε . . μανι[
	] ασιγνήτωνπολεας . [		κ]ασιγνήτων πολέας . [
	] .εχειτρώωνπεδιωδ . [		] .έχει Τρώων πεδίω δα[
14	] νεκακηνας· [		ἔν]νεκα κήνας
	] λαδαρματενκορμιαει[		πόλ]λα δ' ἄρματ' ἐν κονίαει[
	] .εν·πο[.]λοιδ.λικωπε[		] .εν, πό[λ]λοι δ' ἐλίκωπε[ε
	] ρι . . [ ] νοντοφονωδ . [		] ρι . . [ ] νοντο φόνω δ . [
18	] . . [ . . ] ευς· [ ] [		] . . [ . . ] ευς
	] . . . [ ] υς . [		] . . . [ . . . ] υς . [

**Fr. 1** 1 Between  $\nu$  and  $\nu$  the top and bottom of  $\epsilon$  or  $\sigma$  2 After  $\sigma$  how the ink should be combined is very uncertain. Before the first  $\pi$  is a dot just below the level of the tops of the letters, possibly representing  $\iota$ ; neither  $\pi$  has its crossbar and either might be divided to represent two letters (the first would be  $\epsilon$  or  $\sigma$ ); the ink on the line after the second might also represent two 11 Of the letter following  $\epsilon$  only two dots on the line are left; next, the lower left-hand arc of a circle followed, after a gap, by a trace level with the tops of the letters,  $\omega$  probable, if only one letter is represented 12  $\epsilon$ , the lower part of a stroke sloping slightly to right 13  $\epsilon$ , the lower part of an upright with the foot slightly hooked to right 16  $\epsilon$ , a dot level with the tops of the letters Between  $\delta$  and  $\lambda$  the traces suggest the top of  $\iota$  not  $\epsilon$  17  $\epsilon$ , the lower part of an upright, perhaps slightly concave, followed by a cross-stroke as of  $\gamma$ ; only one letter might be represented In the following gap there is room for two narrow or one broad letter  $\epsilon$ , an upright,  $\epsilon$  as well as  $\iota$  possible 18  $\epsilon$ , a dot above the tops of the letters followed by the upper part of an upright 19  $\epsilon$ , the upper end of a stroke starting slightly above the level of the letters and descending to right, followed by the upper part of two uprights (perhaps  $\mu$ ) and the upper part of  $\epsilon$ ,  $\sigma$ , or the left-hand stroke of  $\omega$   $\epsilon$ , the middle part of a stroke sloping slightly to right

**Fr. 1** 3 seqq. For the sense cf. Σμ.  $\bar{a}$  5, 6 seqq. and the Addenda in this volume, p. 122. 3 seqq. For the words cf. Σμ.  $\bar{a}$  2, 6 App. ἐπτόαισεν or ἐπτόαισας? 4 Ἀργείας, but Αἰολήμαν 2165 fr. 1 i 6. See Άμ. liv. For the mistaken trema cf. e.g. 1233 13, 3 I should have supposed: Τροίω δ' ἐπ' ἄνδρι, but though  $\iota$  προσγεγραμμένον might have been

neglected after  $\omega$  the evidence is against the likelihood of its being neglected after  $a$ . On the face of it, therefore,  $\xi[\epsilon.]ναπάτα$  prescribes *Τροίω δ' ὑπ' ἄνδρος* and, since there exists an active  $\epsilonκμαίνω$ , there is no special improbability about this, though  $\acute{\upsilon}\pi\acute{o}$  more usually accompanies the means or the emotion.

5 I cannot determine the proximity of the two pieces of papyrus, between which  $\xi[$  and  $]ναπάτα$  are divided, with sufficient accuracy to say whether  $\xi\epsilon\upsilon\upsilon-$  or  $\xi\epsilon\upsilon\upsilon\upsilon-$  is more like to have been employed to solve the problem presented by the dialectally requisite but metrically intractable  $\xi\epsilon\upsilon\upsilon\upsilon\alpha\pi\acute{\alpha}\tau\alpha$ .

$\pi\pi[$ : I should guess  $\pi\acute{\iota}\ \pi[\acute{o}\nu\tau\omicron\nu$ , 'over the sea'. The prodelision not indicated, see note on Addenda to 1231, etc., 2, p. 122.

7  $\delta\acute{o}\mu\omicron\iota\epsilon\iota$ : see *Αμ.* xlvi.

9  $\pi\epsilon\acute{\iota}\theta'$ : there is no synaphaea between the second and third lines of the Sapphic stanza and the imperative can hardly be in question in the context.  $\pi\epsilon\acute{\iota}\theta'$  is therefore to be accepted as a genuine example of the neglect of the syllabic augment in 'normal' surroundings. See *Σμ.* xli.

9 seq. *Αήδας* | *παῖ*]δα *Δ[ίω]*ς *τε*?

12 *πολέας*: Homeric not dialectal.

13 *Τρώων*: the insertion of  $\iota$  (by the original hand) is mistaken. *Τρώς*, *Τροῖα* (*Troy*, *Σμ.*  $\bar{a}$  5, 9), *Τρόιος* (*Trojan*, above l. 4) are the Aeolic forms we must expect.

$\pi\epsilon\delta\acute{\iota}\omega$ : I suppose  $\pi\epsilon\delta\acute{\iota}\omega\iota$  to be intended. Cf. *Σμ.* xix seqq. (which needs correction in some points). Then possibly  $\delta\alpha[\mu\epsilon\nu\tau-$ .

15 seq. In the *Iliad* 'chariots' are commonly 'broken', men 'fall' or 'lie' 'in the dust'. I can suggest no suitable verb (at the beginning of l. 16?) by means of which 'chariots' and 'in the dust' can be combined.

I call attention, in case  $\eta\rho\iota]\pi\epsilon\nu$  or the like may be thought of, to the remarks on the use of paragogic  $\nu$  to effect lengthening at *Σμ.* lxxiii (now to be amplified). The third person plural of an aorist passive avoids this difficulty.

16 In the *Iliad* always  $\acute{\epsilon}$ . *Αχαιοί*.

$\beta$   $\beta$

17  $..[\ ]\nu\omicron\tau\omicron$ :  $\acute{\epsilon}\tau[\acute{\epsilon}\iota]\nu\omicron\tau\omicron$ , with which the indications are compatible, would account for the variants. But I cannot explain why  $\acute{\epsilon}\tau\epsilon\acute{\iota}\nu\omicron\tau\omicron$ , with its Ionic treatment of  $\epsilon$ , should have been preferred to  $\acute{\epsilon}\tau\epsilon\acute{\nu}\omega\tau\omicron$ , which is true to dialect, has no metrical disadvantage, and is perhaps found (in its participle?) at *Αμ.* 158.

$\phi\acute{o}\nu\omega$ : if the genitive is correct, perhaps 'was filled' is to be supplemented. But I am inclined to suspect that the dative was intended, 'was wetted' or 'reddened' 'with blood'.

18 I have looked for a river of the Troad, of which 'flowed with blood' might have been said, but find none ending in  $-\epsilon\upsilon\varsigma$ .

## Fr. 2.

	]αἴτοσαλ[.] [	
	]	[
	] οπεε..ς	[
	]υδρε.[ ]	[
5	].εν[ ]	[
	]	[
	]	[
	]	[

• **Fr. 2** On the strength of the evidence of the fibres I should locate this fragment at the top of the next column to the right of that in fr. 1.

3 Before  $\omicron$  no sign of ink except the right-hand end of a horizontal stroke just off the line, though

the surface does not show any damage. Between  $\epsilon$  and  $\epsilon$  a stroke sloping upwards to right, e.g.  $\delta$ , not  $\lambda$ , followed at an interval by an upright, which, if  $\iota$ , requires a narrow letter between itself and the preceding  $\delta$ , e.g.  $\delta[\circ]\iota\epsilon$  4.  $\epsilon$  possible though not particularly suggested

Fr. 3.

(a)                   ] .  $\nu\sigma\chi$  [  
                          ] .  $\epsilon\tau\nu$  . [  
                          ] . . [  
  
(b)                   ]  $\mu\alpha\kappa$  . [  
                          ]  $\rho\nu\tau\omicron$  . [  
                          ]  $\omega\sigma\tau$  [  
                          ] .  $\kappa$  . [  
                          ]  $\omega\tau$  [  
                          ]  $\kappa\rho$  [  
  
                          5                   ]  $\omega\tau$  [  
                          ]  $\kappa\rho$  [  
  
                          .                   .

**FR. 3** (a), (b) I am fairly confident that these two fragments are shown in the correct relation. I am not sure, though I think it likely, that the traces in (a) 3 are the tops of  $\alpha\kappa$  in (b) 1

(a) 1 ] . , a headless upright, the foot slightly hooked to right 2 ] . , perhaps the base of  $\zeta$ ; the ink looks like a circumflex on the line with a faint stroke rising to right from its left-hand side . [, the hooked foot of an upright, perhaps  $\epsilon$  or  $\epsilon$

(b) 2 Above ]  $\rho$  a trace not accounted for . [, an upright 4 ] . , perhaps the upper right-hand arc of  $\sigma$  or  $\rho$ , but only a trace on a single displaced fibre . [, the upper part of a stroke sloping slightly to right

## 2301. ALCAEUS?

The chief interest of the following fragments of Lesbian verse, provisionally attributed to Alcaeus, is the problems presented by the words which occur in fr. 2, 3-4 and fr. 6, 3, and of these I can offer no solution.

The hand is to be compared with that of P. Flor. 112—in fact, so far as one may base an opinion on a facsimile, I think the writer may well be the same—and ascribed, in my estimation, to the second rather than the third century. The corrections and a majority of the lection signs are in a distinguishable ink.

Fr. 1.

(a) . . . . .  
 ]. αναω[  
 ]λυανθεμω[  
 ]υεροςπάγος · φηογλαι[ ]ται  
                                 τατουχειμων[.].φῆδιαλυετ  
 ]. υποταρταρον·  
 5 ]νωτ'εχει / α<sup>υ</sup>γαληνη/κτηνθαλασσαν  
 ]. κοϊαις.ύχοις τηςε.[. . .]τοιαυτηγούσατη  
 ]. . . . . ] . I  
 . . . . .

(b) . . . . .  
 ]. .νουδ.[. . . . .]  
 ]. ηδ'αδαμα.[  
 ]. ονφήρακατέκτ[  
                                 .χ.  
 5 ]?[. . .].ωνμεγ[  
 ]. όουνα.[  
                                 [. .]μ'  
 . . . . .

**Fr. 1** (a) and (b) These two fragments are very like in appearance and the fibres of the back make it probable that (b) stood vertically below (a) as shown, but their distance apart cannot be determined with certainty, though I believe that fr. 1 (a) 7 fits into fr. 1 (b) 1 after δ.

**Fr. 1** (a) 1 ] . α, a tall slightly sinuous upright, followed by what seems to have been originally α but is now partly covered by a thick accent-like stroke, descending from left to right, and some other ink 3 Schol. The first two letters are slightly larger than the rest For ο possibly α 4 ], an angle on the line, possibly δ 6 ], traces reconcilable with υ but not suggesting it The letter between ε and υ is covered by a heavy blot 7 Traces mostly on a single detached fibre, but the third letter is complete and may be ο

(b) 1 ].., bases of letters compatible e.g. with λι ..[, apparently parts of circular letters 2 ].., probably the top right-hand branch of κ ..[, a letter covered by a heavy blot, above it a superscribed letter running into the previous line 3 The middle or lower part of an upright with a short stroke through it, cf. γ, τ, υ Above ε a superscribed letter, apparently ε 4 Before ω the tip of an upright 5 ].., a tall, rather sinuous upright, just possibly ι with something superscribed so as to touch its top on the right-hand side

## Fr. 2.

κα[  
 πρ[  
 π̄ε[.] . ἄτταιδέ[  
 κύστ . ναῖμ' ἐπέ[  
 5 ουγάρκ' ὠδ' ἀμά . [ ]  
 ] ἰστί[.] . ἰκακκ . [

Fr. 2 3 ].., two dots one above the other, perhaps the extreme right-hand side of β or χ 4 Of τ only the lower part of the stem. It is followed by what most resembles the base of ο 5 ].., probably χ, but λ perhaps not excluded 6 After [.] what may be a large ω but I think is more probably the apices of μα

## Fr. 3.

ουθεν[  
 ] καμμη[  
 ] μεσδ[  
 ] ἔκθρ . [  
 5 ] ἰξερ . [ ]  
 ] ωστ' ἐξ . [ ]  
 ] ἐνθαδ' . [ ]  
 ] παῖς[ ]

Fr. 3 1-2 To the left apparently the lower parts of a coronis 5 ].., a dot on the line 7 ].., traces of the left-hand arc of a circular letter

## Fr. 4.

μακ . [ ]  
 ] αθόην[ ]  
 ] . κάω[ ]  
 ] μην . [ ]  
 5 ] . [ ]

Fr. 4 1 ].., perhaps the foot of ι 3 ].., perhaps the base of ε or ς 4 Before ]μ inter-linear ink, probably part of a lection sign 5 A hook, compatible with the top of β or ρ



Fr. 5 (a) + (b).

.                    .  
                   ]όυε[  
                   ]. 'άμμί[  
                   ].λα.[  
                   κρετοσδ[  
 5                    κήνασα[  
                   ]β. | λήε.[  
                   ]αδίω[

Fr. 6.

.                    .  
                   ]δη[  
                   ]πὰςπρ[  
                   ]ρᾶττιχ[  
                   ]νων'α[  
 5                    ].μεχρ[  
                   ].τονατ[  
                   ].[

**Fr. 5** The proximity of these two fragments is certain but they may not stand in the exact relation shown

2 ]γ or ]τ 3 .[, an upright with traces of ink to its right, perhaps ν 6 After β the top curve of a circle followed by the top of an upright .[, the left-hand side of a circular letter

**Fr. 6** 3 Or possibly ]β 5 ], on the line the end of a stroke descending from the left, e.g. α 6 ], traces on the line and touching the cross-stroke of τ; neither κ nor ε suggested

	Fr. 8.	Fr. 9.	Fr. 10.
Fr. 7.	.                    . ]γοημμ[ ]μήνυνι[ ].λω[. . ]'[ ]ε[	.                    . κ[ μ[ ]το[	.                    . ].ω[ ]λ.[ ]ηδ'α[ ].μ[

**Fr. 1 (a)** In vv. 2-3, 5 with their scholia a reference to the departure of winter and the advent of spring appears to be recognizable. πο]λυανθέμω may be an epithet of εαρ, as at Athen. ix 371 c (Numenius), cf. *h. Hom.* xix 17. Sappho has πολυανθέμοις ἀρούραις (ε 5, 11). In general cf. *Am.* 130 ἦρος ἀνθεμόεντος † ἐπείον ἐρχομένοιο.

κρ]ύερος πάγος (with . . . τοῦ χειμῶνος . . . διαλύεται) recalls Horace's 'soluitur acris hiems', *Carm.* i 4, 1, the paraphrase γαλήνη ἔστι κατὰ τὴν θάλασσαν suggests a supplement such as γελάνα δὲ θαλάσσεα ἐπ]ὶ νῶτ' ἔχει.

If γλαι is rightly read, the preceding ρ, above which the papyrus is broken away, should presumably be read as α.

4 υπο apparently by mistake for ὑπά.

5 If ἐπ]ὶ νῶτ' ἔχει, for ἐπέχει νῶτα cf. *Il.* xxi 407, xxiii 190, 238.

6 εὔκοιτα τύχοις is an easy guess, especially as τῆς εὐ[κοίας] is compatible with the scholium, but it involves emendation and neither the first ν nor τ can be verified. I suppose τοιαύτη is meant for the nominative.

(b) 3 On φῆρα for θῆρα see Eust. 101, 45 and 1817, 43, who calls it Aeolic; it was not known to be Lesbian.

**Fr. 2-3** I am by no means sure that these two fragments do not belong to the same column

and in fact that the coronis against fr. 2, 6 is not the same as that against fr. 3, 1-2, in which case only one verse will be missing. However this may be, a paragraphus is omitted between ll. 5-6 of fr. 3.

. **Fr. 2** 3 -άτται perhaps a dative.

4 Presumably αἶ μ(ε) or μ(οι) ἐπέ[, which leaves κύτρον to be accounted for. The alternative possibility, κύτροναι is not more explicable.

6 The dot over ι may be the upper of a pair denoting cancellation. στί[χ]μα does not look as if it had been written but I cannot rule the possibility quite out.

**Fr. 3** 3 μεσδ[ this spelling is also found (after correction) in Σμ. ā 7, 6. In 2293 fr. 1 iii 18 μεζον appears in a lemma and this is what one would expect -γι- to produce in Lesbian.

**Fr. 4** 2 β]αθήην pres. inf. act. or ἐβ]αθήην 1st p. sing. or 3rd p. plur. imperf. ind. act. of the Lesbian equivalent of βοηθεῖν.

**Fr. 5** 6 I could not rule βολλήε out.

### 2302. ALCAEUS.

Not much hesitation will be felt in ascribing to Alcaeus the following pieces of Aeolic verse, containing parts of at least two and perhaps more poems, although so far as I have noticed there is no verbal coincidence with anything for which there is evidence of his authorship. The theme of fr. 4, 1-8 should be recognizable, since a relatively small proportion of the verses appears to be lost, but I have had different ideas about it at different times and can come to no settled opinion. I should not be surprised if it were found to be concerned with the power of Love. The next piece (or at any rate the eight verses following) seems to open and end with references to some alfresco festivity.

The hand is a firm uncial of good size which may be compared with 406, P. Berol. 9766 (BKT ii pl. 2), and dated in the second or third century. There is an unpublished Pindar in a very similar hand which I doubt whether I should in some circumstances be able to distinguish. The original copyist appears to be responsible for some of the lection signs (accents as well as tremas and apostrophes), a corrector with a thinner pen added others, among them ὑποδιαστολαί at fr. 4, 8 and 9.

#### Fr. 1.

. . .  
 ]κοπος[  
 ].στασο[  
 ].λαιεε.[  
 ]σατο [  
 5 ]ερονχολ.[  
 ].υθμεν.[  
 ] [

#### Fr. 1.

. . .  
 ]κοπος[  
 ].στασο[  
 ].λαιεε.[  
 ]σατο [  
 5 ]ερον χολ.[  
 ]πύθμενα[

**Fr. 1** The appearance of both front and back makes it pretty certain that this scrap comes from the neighbourhood of the left-hand side of fr. 4. None of the cross-fibres can be traced in fr. 4, but this fact would not prove that it did not come from the same column. (See the palaeographical note on that fragment.) If, however, I am right in recognizing ends of lines, that would prove that it came from a different—presumably the immediately preceding—column. As the blank space after fr. 4, 16 shows, the blank space after l. 6 may coincide with the end of a piece, or, it would be better to say, does not necessarily indicate the bottom of a column

2 ], an upright 3 ], the lower part of a stroke descending from left, α or λ 5 .[, on the line the lower left-hand arc of a circle, consistent with ο or ω

**Fr. 1** 2 Probably ]ε

3 Probably ]αλαιεε.[, of which several articulations are possible.

5 Probably χόλο[ν.

**Fr. 2.**

·           ·  
] [  
] [  
]εραθ..[  
].[.]ερ[  
].[.]

·           ·

**Fr. 2** The surface above l. 1 is largely scoured off but I think writing would have left some trace. I cannot attach this scrap either to the top left-hand side of fr. 4 or to fr. 1, to both of which it has resemblances

1 After θ perhaps the base of ο 2 ].[, the tip of a stroke level with the tops of the letters ], the right-hand stroke of α, δ, or λ 3 ]., traces compatible with the right-hand ends of the top and middle stroke of ε, but the second perhaps illusory .[, the top left-hand arc of a circle

**Fr. 3.**

·           ·  
].[  
]αντ[  
].[  
·           ·

**Fr. 3** The front resembles fr. 1

1 The lower part of an upright descending well below the line 3 The top of an upright slightly hooked to left, followed by the left-hand end of a cross-stroke, probably τ



## Fr. 4.

] νότατον τόδ[ c. 9 letters ἐ]νόησεν[  
 ] λαθ' ἔρον ἀλ[ c. 8 letters ]. . . ] νταπέδ[  
 ] δη πόλις ὦ[ c. 7 letters Κρο]νίδα βασιλη[οc  
 ] μω . . . ] ν . . . [ c. 8 letters ], δε θάν[ον] τε[ c  
 5 ] εἰς Αἴδα δόμο[ν c. 5 letters ] ἀνευθα δ[έ] τουτ[  
 ] δεις πόνος ὦ[ c. 7 letters ] λλαταπα[ν] τ' ἀπ[  
 ] εν καλα . ε . . [ c. 8 letters ] δε τᾶcλα κακῶ[  
 ] ἀξιος ἀντιλε[ . ] γτ[ . . . ] ἦc ἀπυδέρθη[ . ]  
 Κ]υπρογένη', ἔν ce κάλωι Δαμοανακτίδ[  
 10 ] . πὰρ ἐλάαιc ἐροεσσα[ . . ] καταήcσατο  
 ] κύναιc . ὦc γὰρ οἵ[γ]οντ' ἔαρος πύλ[αι  
 ] ἀμβ]ροσίας ὀcδόμενοι[ . ] αιc ὑπαμε[  
 ] κήλαδε . [ν]  
 ] οιδε . . . [ ]' [ . . . ]  
 15 ] ουκ ο[ . . . ] θ' . α[ . . ] αυ[ . . ] νεαν[ . ]  
 ] . ξιακ[ . . . ] ω cτεφανώμενοι  
  
 ] . α γὰρ δὴ διε[ . . . ] μα[  
 ] . οὔπω διε[ . . . ] . .  
 ] . c ἐπάερρον[  
 20 ] ωδ' [έ]ράταc εἰc ἀ[ . ]  
 ] ξέφυγον πολλ[ . ]  
 ] ν . ν [ἀ]νεμωλ[  
 ] αc[ . ] δoc[ . ] c πυθμ[εν  
 ] ον[ . ] ἦcμα[ . ]  
 25 ] . έας[ . ] υχ[  
 ] ρρ[ . . ] . [

Fr. 4 is made up of five pieces which do not touch (some of them themselves made up of smaller pieces which do touch) located in the following ways:

When the top line of (b) is placed level with the top line of (a) the fibres on which the lower lines of (b) are written may be traced to the left in (a) as far as a 'joint' where the preceding 'sheet' of the roll starts a new set of fibres.<sup>1</sup> The part of (a) above l. 8 preserves almost exclusively this set and the corresponding part of (b) therefore affords no evidence.

<sup>1</sup> I should judge that frs. 1-3 all come from this left-hand 'sheet'.

The interval between (*b*) and (*a*) is fixed within close limits by the fibres of the back which can be traced downwards from (*b*) into the projecting piece of (*a*) containing parts of ll. 15 seq. and the following blank space. I say 'within close limits' because fibres are liable to wander from the straight and on the back there are no lines of writing by which their evidence may be controlled.

The position of (*c*) is similarly determined by cross-fibres from (*a*) and vertical fibres from (*b*) and by the correspondence of the blank spaces in (*a*) and (*c*) between ll. 16-17.

The vertical positions of (*d*) and (*e*) relatively to one another and to (*a*) are likewise fixed by the cross-fibres, and the horizontal position of (*e*) relatively to (*a*) by the fibres of their backs. I could not establish the horizontal position of (*d*) by means of the fibres of the back, but its front contains a length of the 'joint' referred to above and this fixes it within close limits.

1 ], the foot of an upright 2 Of λ[ only the upper part; δ and perhaps μ, ν are other possibilities ][, traces on the line, perhaps parts of two letters ][, a trace slightly below the tops of the letters, apparently too low for the overhang of ε; perhaps part of ο Of δ[ only the extreme left-hand angle, α and perhaps other letters not ruled out 4 After ω prima facie c. This is followed by two dots close together level with the tops of the letters; if these formed part of one broad letter, only one more may be missing between it and ν ..[ the upper part of δ or λ followed by a trace level with the middle of the letters having the left-hand end of a mark of length or acute accent above it ][, a tallish upright close to the edge of the break; I should guess η or ν rather than ι 7 ][, on the line the right-hand arc of a small circle, not like β (l. 3) or φ (l. 16), possibly ο or ω Between λ and ε the top and bottom of θ or c; after ε the foot of an upright followed by some traces, level with the tops of the letters, which have soaked through on the under layer. Possibly ε.[ should be written I prefer ]δ to ]λ though the base line has entirely disappeared 8 ][, a short nearly horizontal stroke just off the line, e.g. κ Presumably [ο], since a letter written on the line should have left a trace Of τ only the tail but the spacing suggests it ]', in some respects more like the loop of ρ, but abnormally high .[, an upright close to the break 10 ][, a trace slightly above the general level 11 ]ο, the right-hand arc of a circle, more suggesting ω λ[, the upper part of a stroke sloping or curving to right 12 ]ρ not particularly suggested but the trace is compatible with the right-hand edge of the loop 13 Of κ only the end of the upper arm. We have no specimen of χ .[, the tip of an upright 14 After ε a stroke starting below the line and rising with a slight slope to right, perhaps π (cf. l. 21). The traces to its right are partly on the underlayer and may be parts of only one letter ]...[, the lower part of an upright, the lower part of an upright descending well below the line, the start of a stroke ascending to right 15 After ο an upright Between ν and ν one broad letter would suffice After ν the foot of an upright 17 ][, the foot of an upright? 18 ][, scattered traces off the line, perhaps parts of two letters, οc? .[, prima facie the bottom left-hand angle of δ ]...[, the right-hand part of a cross-stroke, as of γ, followed by a dot at the same level, e.g. γα, τι, or the like 19 ][, a dot off the line, perhaps α 20 Of δ only the left-hand angle, of ρ only the tail .[, the foot of an upright slightly below the line 21 ε represented only by the lower end of the straight back .[, apparently the foot of an upright 22 Between ]ν and ν the middle of a stroke ascending to right 24 Of μ only the right-hand upright and a faint trace to its left .[, a dot on the line 25 ][, an upright, presumably ν though damage to the surface has removed all trace of the diagonal Of α only the end of the tail ][, a dot level with the tops of the letters; if e.g. ψ, no letter between it and ε would be wanted 26 ][, I believe, the left-hand branch of ν, but could not rule out the upper part of the right-hand stroke of a triangular letter

**Fr. 4** 1-8 It is evident that there is a change of metre after l. 8. Ll. 9 seqq. can hardly be anything but Asclepiads and, if we assume that ll. 1-8 started on the same alinement as must be postulated for those, the metre of these might be recognized as what Hephaestion calls *Αἰολικόν ἔπος τὸ καταληκτικόν*, namely  $\times \times - \cup \cup - \cup \cup - \cup \cup - \cup \cup - \cup$  (p. 22 Consbr.), for the employment of which by Alcaeus *Αμ.* 130 is evidence. But the assumption is not inevitable—in other manuscripts of Alcaeus poems following one another in the same column are found with different alinements, e.g. 1789 (see *Αμ.* 5), 1233 (see *Αμ.* 28), 2299 fr. 6?—and is attended by some difficulties. One, which attends the assumption of any single alinement of ll. 1-8 (whether the same as that of ll. 9 seqq. or different from it) and any single metre in them, is that before the first visible letter of l. 1 there would be less room available and a syllable more to be accommodated in it than in any of the following verses. But I

believe it to be illusory. I know of no evidence for indention within the single composition and the metre is *prima facie* homogeneous.

The poem represented by ll. 1-8 was presumably constructed in quatrains, that being the invariable practice of Alcaeus so far as we can follow it (*Σμ.* Introd. xvi). Whether the two quatrains partially preserved here formed a complete piece there is nothing positive to show, but v. 1 could be interpreted in such a way as not to be unsuitable to a beginning and pieces complete in eight lines are not rare. Others are *Άμ.* 14, 27-28, probably 119, and apparently the second 8 lines of this very fragment (see below).

I will not venture to express a view about the general theme of ll. 1-8. About the detail I have the following remarks to offer.

1 seq. 'It was a very bright (stupid) idea of' so-and-so's; *ἐνόησεν* might refer either to a 'notion' or a 'device'. The choice depends on whether *λαθ'*, which must almost certainly be an infinitive, is passive or middle. *-λασθαι* is compatible with perfect, aorist, or present infinitives and there are too many to make speculation profitable. I will mention only *ἔλλασθαι* (if that is the correct equivalent of *ἰλασθαι*, *ἱλασθαι*) as possibly appropriate.

In view of the presumed necessity of keeping the syllables before *νότατον* to the same written length as the number less by one in the remaining lines, *ἀπαλα]μνότατον* has some claims to consideration. (Compare *Άμ.* 122 *ὡς γὰρ δῆποτ' Ἀριστόδαμον φαῖς' οὐκ ἀπάλαμνον . . . λόγον εἶπην*, which our verse might resemble in containing a reference to some predecessor.) But I must confess that my own opinion is that the sense required is the opposite.

3 *Κρονίδα βασιλῆος Άμ.* 150, cf. 22, 9.

4 seq. 'Descended', 'entered' is to be supplied in one of these lines. ]*ς* *Λίδαο δῶμα Άμ.* 32, 15, cf. 38 (a) 5, *Σμ.* γ 3, 3 App.

5 seq. An obvious reconstruction is 'without his help no labour prospers'. If a monosyllable is required before *οἶ]δ' εἶς*, it is by no means easy to think of one that is tolerable.

6 *Prima facie* *ἀ]λλὰ τὰ πάντ' ἀπ[*, but I am not certain of the admissibility of the article and should prefer to operate with *]λλατα πάντ'*, if that conveyed any meaning to me, or to make *τα* the relative.

7 *ἐν κάλα θεῖς* could be made out of the traces and this with *]δὲ τὰς κακάκο[ισιν*, which seems very plausible, inclines me to infer that the verse consisted of two statements of similar form balancing one another; 'having put fair in foul and' (say) 'a mixture of bad with the good' would be palaeographically and verbally acceptable apart from two objections. First, I should say the ink preceding *εν* was not compatible with *ς* (*-οι]ς*); secondly, no participle will scan in the position before *δέ* and we should have to assume a variation in the construction, for example, *ἐκέρασσε* instead of *κεράσσαις*.

For the accentuation of *τὰς κα* I know of no nearer comparison than *πῶς κλον Άμ.* 47, 5.

8 Although so nearly complete this verse is puzzling both in itself and in its connexion with the preceding. No syllable is lost at the end so that *-θην*, *-θη(ς)* are the only forms we need reckon with. Although the vocalization is not the customary, I cannot see any room for doubt that the aorist infinitive passive of *δέρω* is to be recognized. *ἄξιος ἦς ἀπυδέρθην* 'he deserved flaying' would have a high degree of probability in some contexts.

After *ἀντιλε[.]π.*, which I take unquestionably to represent *ἀντι λεοντ-*, two syllables are missing of which one appears to be inevitably *-ος*. (After this, in view of the relatively small spread of the letters *ο* and *ς*, there might be room for two more letters in the gap.)

To say of a brave or savage person or, for example, a dog, that 'he was fit to be flayed for a lion'—or the sentence could have been put with a negative, *οἶ]κ ἄξιος* is compatible with the traces, in an interrogative form—is not perhaps very surprising, but it seems to be introduced very abruptly here. I should perhaps add that I have envisaged the possibility that *ἀξιος* is a genitive and *λεόντιον* the equivalent of *λεοντία* (i.e. *λεοντῆ*) without approaching a satisfactory solution. I call attention to the marginal note at 2297 fr. 1, 8 seq., though it brings me no light.

Ll. 9-16 are separated from ll. 17-26, which appear to be in the same metre though they are not sufficiently preserved for certainty on this point to be attainable, by a blank space exactly equivalent to two lines of writing with their interlinear room. This may mean that there was for some reason an omission which was never made good. Whatever the explanation, since such blanks are not normally used to indicate the end of a piece, we cannot infer that ll. 9-16 formed a complete poem. But they

may have done so. As far as I see ll. 9–16 contain third persons, ll. 17–26 the first person, but the clues are slight (see on l. 17 below).

9 seq. I infer from the facts that *Κυπρόγενη*(α) has after it a middle stop and is almost immediately followed by *ce*, that it is a vocative and, as a consequence, that *Δαμοανακτιδ*[ is the nominative *Δαμοανακτίδαις* and the subject of the verb. The surviving letters are in themselves susceptible of an interpretation in which *Κυπρόγενη* is nominative and *ce* anticipates the vocative *Δαμοανακτίδα*. If the meaning of the verb *καταήεσατο* could be determined, the ambiguity might be resolved, but I can neither translate it nor even account for its form. (A word beginning *καταη*[ also at *Άμ.* 68, 4.)

έν . . . κάλι: there is also a certain ambiguity about this, since we do not know whether the phrase is here used absolutely or whether a noun was expressed and has disappeared at the beginning of l. 10 (or possibly even of l. 9).

πάρ έλάαις(΄) might be either accusative or dative. I am fairly confident that it was accusative and followed by *έροέσαις*. For the accusative so used compare *Άμ.* 86, 4 *ποτάμω παρ όχθαις*. But *έρόεσαν*, if there was reason to prefer it, could not be ruled out.

11 *εύφρο*] *εύναις* 'carousals' would apparently be suitable to the context.

For *ό(ε)ίγω* cf. *Άμ.* 225. I have no precise parallel to the 'opening of the gates of spring', the nearest I find being Pindar's 'flinging wide the gates of songs' (*Ol.* vi 44). But Pindar fr. 75 *οίχθέντος ώράν θαλάμον εύδομον έπάγ(η)εν έαρ φυτά νεκτάρεια* is not very dissimilar.

*έαρ*: *ήρος* *Άμ.* 130, 1 (*ήρων* *Άμ.* 58, 10).

15 seq. *νεάνι*[αι . . . *στεφανώμενοι*.

17 I should guess a verb of the form *διε*[λήλα]μα[ι or *διε*[λεξά]μα[ν. *έπάερρον*, *έ*] *έξέφυγον* (ll. 19, 21), equivocal in themselves, lend support to and receive it from a first person here.

19 *έπάερρον*: *έπαρθ(αι)*, not *έπάερθ(αι)*, *Σμ.* *ε* 4, 10.

20 seq. 'I fled from lovely (Lesb)os to . . .'?

## Fr. 5.

. . . .  
]νθε.[  
]αγκυρρα[  
].ε.κν.[  
]τ'ερος[  
. . . .

Fr. 5 1 [, an upright, perhaps ι 2 Above ]a some ink but apparently not ά 3 ], apparently the overhang of ε The stop rather elongated, but not, I think, έ .[, prima facie π, but the surface is much rubbed

## 2303. ALCAEUS.

In *Άμ.* 28, and probably in 26 and 110, Alcaeus employs lyric metres (Sapphic stanzas and Asclepiads) for the purpose of short legendary narratives. The largest of the following fragments seems to be another specimen of the same sort. The poet recounts in Alcaic stanzas how the Locrian Ajax offended Pallas by carrying off Cassandra from beside her image and how Pallas livid with anger raised up a storm to punish him.

The hand, which has a quavery appearance, belongs to the upright freely serified type exemplified by P. Gr. Vind. 19996 a and b (Mitt. P.E.R. NS 1), P. du Fayoum 1 (B. Soc. Alex. NS 3, pl. ix), P. Berol. 9775 (Schubart, *Pap. gr.* 11 b), though it has not the usual v-centred M, and I should assign it to the first century. Some of the lection



signs (including all the signs of elision) are in a dark, others in a lighter, ink, some are made with a thick, others with a thin, point. I am not sure whether the participation of three hands may not be recognizable.

## Fr. 1 (a).

	] χε[ ]	] χε[ ]
	]υ[.]αηαθοα.[.]έχων[ ]	]υ[.]αηαθοα.[.]έχων
	]..[.]..πάλλα[.]..ᾠθεω[ ]	]..[.].. Πάλλα[δ]ος, ᾠθέων
	]σιθεοσύλαισιπύγτω. [ ]	]σι θεοσύλαισι πάντων
5	]ταμακάρωνπ.φυκε.	-οτά]τα μακάρων πέφυκε.
	].ιδ'ᾠμφοινπαρ...ίκᾠνελων	].ι δ' ᾠμφοιν παρθενίκαν ἔλων
	]..ρεστάκοισαναγάλματι	]παρεστάκοισαν ἀγάλματι
	]ολ[.]κροσουδ'ἔδ.ιςε	]ὁ Λ[ό]κρος οὐδ' ἔδεισε
	]...πολέμωδότη[.]αν	].ος πολέμω δότερραν
10	]δεδε.νονυπ[.]φρυςιν	]δὲ δεινον ὑπ' [ὄ]φρυςιν
	].[.]δῶθεισακ.τ'οῖνοπα	πε]λ[ι]δῶθεισα κατ οῖνοπα
	]εκδ'ἀφάντοι[ ]	]ἐκ δ' ἀφάντοι[ς
	]..εκύκαθυέλλαις.	]..εκύκα θυέλλαις
	]φ[ ]	]φ[ ]

Fr. 1 (a) Many of the surface fibres are loose and displaced. The readings towards the left-hand edge are particularly precarious.

1 Before χε[ the bases of about 7 letters 2 About midway between α and ξ the tip of an upright; I am doubtful whether α.[.]ξ or α.[.]έ more correctly represents the facts 3 ]..[ possibly δε or ας Above ᾠ a dot of ink not accounted for; I cannot make ᾠ out of what remains 9 I am not sure that there is room for 3 letters between τ and α; if there is, ι would be more easily accommodated than ρ 11 In the right-hand margin part of a 3-line note

## Fr. 1 (b).

]ν.ᾠ[  
].[  
]..[

Fr. 1 (b) I think it possible that this scrap contains letters of fr. 1 (a) 10-12 standing on the left of those preserved in the main fragment. If so, perhaps the right-hand transcript should run:

]ν. ᾠ δὲ δεινον  
]π[ε]λ[ι]δῶθεισα  
πόν]το[ν], ἐκ

But I can verify neither the location nor the readings

## Fr. 2.

. . .  
 μητα[  
 σανκα[  
 αβασαν[  
 4 φοιτάι[  
 καυτα .[  
 χωρον[  
 παντα[  
 8 πορνα .[  
 . . .

Fr. 2 5 .[, a small loop level with the tops of the letters, perhaps τ

## Fr. 3.

. . .  
 ]νστροτ[  
 ]λετο οστ[  
 κφ[  
 ]  
 4 ]λλοι·  
 ]κτίδαις[  
 ]ξέτω·  
 ]ς  
 8 ]ανδρα  
 ]βραχη[  
 ].σαγων[  
 . . .

Fr. 3 10 ], an upright stroke sloping slightly to the right, the slope much accentuated towards the upper end, probably ι; above it a trace of ink on the edge of the break, apparently by the same hand

## Fr. 4.

. . .  
 ]πιφ[  
 ]<sup>θη</sup>κτ·εσθετάυ[  
 ]γκύεντε[  
 . . .

Fr. 4 1 Of ι only the stem; I should have preferred τ but for the spacing, since there are serifs

on both sides. If  $\iota$ , perhaps  $\epsilon$  or  $\omega$  are alternatives for the following letter [2], the lower end of a stroke descending from left and finished with a small upward hook  $\psi$ , only the hook of the left-hand branch;  $\chi$  may be possible [3]. Between  $\nu$  and  $\nu$  a slanting stroke not accounted for which produces with the serif of  $\nu$  the appearance of  $\nu\delta$  written as a monogram. Above the first  $\epsilon$  traces of ink by a different hand.

**Fr. 1** 3 seqq. 'Of Pallas who most of all the gods hates the sacrilegious'.

4 The scansion by synizesis is rare in Alcaeus (*Alm.* lxi), but *θεοκύλης*, at present attested only in late authors, is, as I hope to bring evidence to show, an old Ionic word<sup>1</sup>, in which such a scansion would be normal. The same word may have occurred in *Alm.* 37, where the bulk of the verse has perished but *ἀντὶ τοῦ ἱεροσυλ( )* stands in the margin.

6 A statement to the effect that Aeolic had no dual appears in several places in ancient grammatical writings (Theodos. *κάν. Gr. Gr.* IV (i) 134; Choerob. *σχόλ. Gr. Gr.* IV (ii) 34; Sophron. *ἐκ τῶν τοῦ Χάρακος Gr. Gr.* IV (ii) 419; cf. *An. Par.* iv 218, *Ald. Hort. Adon.* 191, *An. Ox.* iv 174, Greg. Cor. 606 Sch.), all of which may be supposed to derive from a single statement whether of Herodian or another. There is no particular reason why Lesbian should not have said *ἄμφοις*, as Ionic *δύοις* (Hipponax P.S.I. 1089, 6). But since we find not only *ἄμφοιν* here but a word ending in  $\tau\alpha\iota\nu$  at *Σμ.*  $\bar{a}$  12, 12, we may decline to accept the general validity of the rule.

*ἄσσοις* *Σμ.* inc. lib. 23 throws no light on the matter since the form *ἄσσοιν* had no existence, the genitive and dative of *ἄσσει* being *ἄσσειων*, *ἄσσει-ι* in all times and places.

9 Cf. *θανάτοιο δότεира* Hes. *Op.* 356.

Page suggests *παῖδα Δῖος* for the beginning of the line. It is acceptable but I cannot verify.

10 *ἄφρυσιν*: abnormal? V. *Alm.* xlix.

11 *πελιδνώθεισα* is supplied by a verse quoted by Suidas in *ὑποδράξ, ἥ δὲ πελιδνώθεισα καὶ ὄμμασι λοξὸν ὑποδράξ ἄσσομένη*, which may have occurred in a similar context. The offence of Ajax was related by Arctinus in the *Ἰλίου πέρσις*, by Callimachus in the first book of the *Αἴτια*, and by Euphorion.

Whether or not the location of fr. 1 (b) is correct, *οἴνοπα* may be said to imply *πόντον*.

12 If *ἀφάντοις* qualifies *θυέλλαις*, it does not seem possible to give it its usual meaning. *ἀφάτοις* would be comprehensible.

I must also confess to some bewilderment at *ἐκ. ἐκκυκᾶν* is neither recorded nor to be expected. The words which have survived do not appear reconcilable with the sense 'she threw the waves into turmoil by violent winds', which is what I should have looked for.

**Fr. 2** 3 *ἀβασαγ*: Boeotian *εἰβ-* implies pan-Hellenic *ἦβ-*, but Lesbian presents *ἀβ-* here and at *Alm.* 14, 2, 22, 11, 81, 2?; cf. also 2307 fr. 16, 3.

**Fr. 3** Compatible with Alcaic stanzas.

5 *Κλεανακτίδαν, Αρχεανακτίδαν Alm.* 55, 23-4, *Δαμοανακτιδ* [2302 fr. 4, 9.

**Fr. 4** 2 The interlinear addition, which I cannot explain, is not in the hand of the text nor, apparently, in that of the writer of the note at fr. 3, 2.

#### 2304. ALCAEUS.

It will generally be thought likely that the following remnants of Lesbian verse should, in view of their vocabulary and the conjunction of metres found in them, be attributed to Alcaeus rather than to Sappho, little as is left to go upon. But the contents are of less interest than the hand. The circular letters,  $\epsilon \theta o c \omega$ , written on

<sup>1</sup> *θεόκυλων* in Hipponax has now been recognized at 2176 fr. 1, 1, with the help of *ιερόκυλων*, as must be read ib. l. 14.

a much smaller scale than the rest and well off the base line, exemplify the so-called biblical uncial type to be seen, for instance, in 661, but  $\eta, \nu, \pi, \tau$  are taller in proportion to their width than is usual in that type and  $\mu$  is not the straight-sided letter found in it but has the form seen in the Hawara Homer (Kenyon, *Palaeography*, pl. xx), 884, 1084, 1090, P. Ryl. iii 514, etc. I should be inclined to put the date in the second half of the second century, at least a hundred years earlier than the document inscribed (at right angles to the length) on the verso in a hand much resembling that of P. Fayum 20. The lection signs appear to be in the same hand as the text.

Col. i.			Col. ii.	
	]αααι			
	]ς[			
	]			
	]αρχον			
5	]. ενάυταις		πένθι[	
	]οτ[.]ν. αν		άικιζα[	
	]		. . τον[	
	]ετέντων		.π χ[.]ρες[	
	]. ην		σαμφο[	
10	]. άύτοις		λᾱ[.]δεχ[	
	]		∫ τοιστύρα[	
	]		μ	
	]		τάρβημι[	
	].		άμμανχ[	
	].		γέν'ητα.[	
15	]		Π-] μύθονέ.[	
	]		νέφοσκα[	
	]		πύργω.[	
	]γγα		γένοιτοτ[	
	]λο		κάρτερον.[	
	]σιλου'			
	]			
	]		ειεπεσενοιφιλοιγ.[	

Col. i 2 ], the base of a round letter, probably  $\epsilon$  or  $\omega$  not  $\varsigma$ , since, although there is a worm-hole to the right of it, one would expect to see traces of a following letter, if one had been written 5 ],.

an upright without the top, but  $\pi$  more probable than  $\gamma$  or  $\tau$  6 Before  $\alpha$  a speck level with the tops of the letters 10 ], the lower part of an upright

Col. ii 5 Of  $\xi$  only a speck corresponding to the end of the middle stroke 6  $\zeta$  might be  $\xi$   
 7 The lower part of an upright followed by a spot on the line Between 7-8 in the margin the left-hand arc of a small circle 12 Interlinear  $\mu$  by 2nd hand 14 ], end of a tailed letter below the line,  $\mu$  possible 15 ], top of a vertical stroke at an interval from  $\epsilon$ ;  $\mu$  or  $\nu$  possible 17 ], an upright with a thickening at the top,  $\nu$  likely 19 ], traces on the line of a stroke rising to the right,  $\alpha$  possible

Col. i The endings are consistent with a poem in Sapphic stanzas. The scholium may contain a mention of Myrsilus, not, I think, Penthilus.

Col. ii 5 Πένθι[λ-?

7 No paragraphus was written below this line.

8 χ[έρ]ρεε.

12 seqq. The beginnings are consistent with Alcaic stanzas.

14 Presumably an error for γένητ'.

15 For the accentuation μύθον cf. 1234, 17 Λύδοι, and regularly τύιδε 1231, i ii 8 (τύιδε 7, 2; 2295 fr. 3, 3?

## 2305. ALCAEUS?

It appears reasonable to assume, though it cannot be conclusively proved, that the following scrap contains Lesbian verse. The metre is compatible with Asclepiads and the collocation of letters seen in l. 10 recurs in Alcaeus (*Αμ.* 112, 1). But I see no means of verifying a conjectural ascription of the authorship to Alcaeus either by the contents or the character of the language.

The hand is a well-executed example of the common second- to third-century angular type.

]μβαλακαιτεσσε.α[  
 ]υμαριγαςβαισαπο[  
 ].ιμε.η.ιγτονα[  
 ].σεχητ'αμφοτερ[  
 5 ]δοκιμοισφαρμακ[  
 ].ε.αλαντ..[  
 ].[.]συμπάσαφ[  
 ]ακουπω[  
 ]θαστα[  
 10 ].σελεφ[

1 Between ε and α the lower part of a slightly slanting upright which, with the spacing, suggests τ. Above the place where the right-hand end of its cross-stroke would have come is a short upright in the same hand, which might be λ, though it is unlike that in l. 4 2 γ, which stands on a damaged place where two scraps are joined, is not at all satisfactory but λ seems no likelier 3 ], perhaps the top of an upright. Between ε and η apparently λ, though owing to damage it does not now much resemble the λ of this hand. Between η and ι only scattered traces 4 ], faint traces compatible with ο 6 ]μεχ is compatible with the ink, but of μ only the top of the second upright remains and something not accounted for stands over the right-hand end of the cross-stroke of γ. After τ perhaps the tips of the opposite sides of ω 7 ].[., two strokes meeting to form an apex, as of θ, followed by a small loop, e.g. β or ρ 10 ], the lower end of a stroke descending from left, α probable

1 κύμβαλα, κρέμβαλα, κάμβαλα are among the possible choices.

I can suggest nothing better than *καίτ(οι) ἔσσετ' α*], but one would expect the elision to be indicated.

2 If *κάμβαλα* occurred in l. 1, one might think of *εὐμάριδας* here, but δ was not written and the α seems properly to have been long.

10 It is to be pointed out that the line *ἦλθεσ ἐκ περάτων γᾶσ ἐλεφαντίναν* (*Αμ.* 112, 1) was pretty certainly the first of a poem. If, therefore, it is to be recognized here, the metrical compatibility with it of what remains of the preceding lines is irrelevant.

## 2306. COMMENTARY ON ALCAEUS.

Something will be said elsewhere about the general character of the commentaries on Alcaeus and Sappho printed in this volume. Here it need only be remarked that the present example affords glimpses of two poems of the former not otherwise recognizably preserved. The first appears to end with a warning from the poet to some opponent and his followers that they will have to drain the draught he has mixed and will find it more than they can hold. The second is addressed to a man who aided an expelled tyrant to get back, though Alcaeus bears him no grudge for this. There is a third poem, commented on in the barely existing second column, which seems to be the same as one partly known from a long quotation, partly from a roll now first published and contains under the figure of a ship in a storm an allusion to the troubles caused by this same tyrant at Mytilene, but the commentary adds nothing directly to our knowledge. The metre of the first piece is the acatalectic dactylic tetrameter, so far as it goes, of the third the Alcaic stanza; that of the second is not clear from the lemmata, though Asclepiads may be suspected.

The hand is a small, rather featureless uncial which may be assigned to the second century. Cf. P. Berol. 9780v. (Hierocles, ἠθικὴ στοιχείωσις).

## Col. i.

]τιν  
 ]ιρος  
 ]γε[ ]  
 ]εκαιαυτο[ ]  
 5 ]ενος αικ[...].  
 ]νκαικα[...].πηις  
 γεγ[...].εινοεκτ[...].ταιτα  
 .πο[...].ουκεκερας[...].ατου  
 τεστινουδεποτε[...].ειψει  
 10 οεξημωνπολεμος[...].ωσαλος  
 επολιασαρυτημεν[...].ως  
 εκθαλασσησαντλο[...].τες  
 ) ανεκλειπτονπολε[...].νε  
 ) ξετε ε[...].αμοι  
 15 ) π.λεμοςμητεγενοιτ[...].γεγρα  
 πταιπροστιναονοματικα  
 λουμενονμνημοναοσα  
 κατιονπαρεστησενειστην  
 % μυρσιλουκαθοδονφησινουν  
 20 οτιουκαιτιαταιαυτο[...].ουδε  
 διαφερεταιπεριτο[...].ου  
 οστιδαμμεδιαστα[...].θελει  
 ητοικαθολουλ[...].των  
 περιφ.ττακον[...].των  
 25 ωμνα.μονκ[...].τι<sup>ν</sup>  
 .].κυ.ιονονομ[...].νημο  
 ].κατα[...].ακου  
 ]υτθον  
 ].αρτον  
 30 ]πωικα  
 ].  
 . . . . .

## Col. ii.

]ρημε.[  
 ].ησαλλ[  
 χ[...].ιμεν[  
 τ.πιτο[  
 γε[...].ηδενα.[  
 ωσαριστ.[  
 θενκυλ.[  
 μυ[...].λουκα[  
 ν<sup>ει</sup>[  
 οπο[  
 ταιλ[  
 ÷ διε[  
 λημ[  
 χαλα[  
 κυν[  
 ÷ τ.ν.[  
 δοκ[  
 τογ.[  
 .. ci χ[  
 ταδοη[  
 ÷ ενοπ[  
 ÷ ται.[  
 ηες.[  
 τοις.[  
 ÷ ελκο[  
 ÷ κιβο.[  
 νεις.[  
 εν [  
 [ ]εμβιμ[  
 τωαυ[  
 ταζυγ[  
 ιακ[  
 ρουσχ.[  
 καιτοτ[  
 υδωρ[  
 ]δα.[  
 ]αντ[  
 . . . . .



## Col. i.

]τιν  
 ].ιρος  
 ]γε[ ]  
 ]ε καὶ αὐτο[  
 5 ]ενος αἰκ[...].  
 ].ν καὶ κα[...].πηις  
 γεν[.].[.]εινο ἔκτ[.]ται τὰ  
 .πο[.]ου κεκερας[.]α, τοῦ-  
 τ' ἔστιν οὐδέποτε [.]λείψει  
 10 ὁ ἐξ ἡμῶν πόλεμος.[ ] ὡς ἄλλος  
 ἐ(κ) πολίας ἀρυτήμεν[οι.] ὡς  
 ἐκ θαλάσσης ἀντλο[ῦ]ντες  
 ἀνέκλειπτον πόλε[μο]ν ἔ-  
 15 ξετε ε[...].αμοι  
 } πόλεμος μήτε γένοιτ[ο]. γέγρα-  
 πται πρὸς τινα ὀνόματι κα-  
 λούμενον Μνήμονα ὃς ἀ-  
 κάτιον παρέστησεν εἰς τὴν  
 20 Μυρσίλου κάθοδον. φησὶν οὖν  
 ὅτι οὐκ αἰτιᾶται αὐτὸ[ν] οὐδὲ  
 διαφέρεται περὶ το[ῦ]του.  
 ὅστις δ' ἄμμε διαστα[...]. θέλει·  
 ἦτοι καθόλου λ[.....].των  
 περὶ Φίττακον [.....].των.  
 25 ὦ Μνᾶμον κ[.....] τιν( )  
 .]. κύριον ὄνομ[α... Μ]νημο-  
 ν [.]κατα.[ ]ακου  
 τ]υτθὸν  
 ].αρτον  
 ]πωικα  
 ]α  
 . . . . .

Col. i 2 ] $\pi\rho\omicron\varsigma$  does not seem to be a possible reading 6 ], perhaps a 7 ], a circular letter 14 ], the upper and lower tips of the right-hand side of  $\kappa$  or  $\chi$  22 ]c possible 23 ], perhaps the right-hand side of  $\kappa$  or  $\epsilon$ , but neither quite satisfactory;  $\nu$  not impossible 25  $\mu\nu\alpha\mu\omega\nu$  could be read, but I think an apex too much was written between  $\alpha$  and  $\mu$  and simply  $\mu\nu\alpha\mu\omicron\nu$  meant 27 ] $\alpha\kappa\alpha$  possible After  $\tau\alpha$  there may be the tops of two letters,  $\iota\tau$ ] possible 29 ],  $\gamma$  or  $\tau$

Col. ii 1 ], apparently an upright 2 ],  $\gamma$  or  $\tau$  5 After  $\alpha$  the base of  $\lambda$  or  $\nu$  probable 7 ],  $\nu$  not verifiable 22 ], the top of an upright 27 ], the left-hand side of a small circle,  $\omicron$  or possibly  $\epsilon$  34 Of  $\tau$ ] only the left-hand end of the cross-stroke;  $\pi$  not ruled out 36 ], the left-hand side of a circular letter

Col. i 5 seqq. I call attention to the possibilities: 5  $\gamma$ ]ένος ~ 7 γέν]ος; 5  $\alpha$ ]  $\kappa$ [ $\alpha$ ]  $\kappa\epsilon$  ~ 6  $\epsilon$ ]άν  $\kappa\alpha$ ]. 7  $\epsilon$ ]κ]έινο.

7 seqq. I suppose τὰ ὑπὸ  $\kappa\omicron\upsilon$  κεκερασμένα, although  $\epsilon$ ]ξετε stands in ll. 13 seqq.

9 I cannot be sure which of the compounds of  $\lambda\epsilon$ ]πειν, meaning 'give out, be exhausted', was used here, but I should guess  $\epsilon$ ]πιλ]εΐφει.

11 seqq.  $\omega$ ]ς ἄλλος . . . ἀρνη]μένοι, the metre is the same as that of  $\Lambda\mu$ . 132, where the same verbal form occurs.

For the proverbial expression compare the more modest  $\epsilon$ ]κ πίθω ἀντ]λείς Theoc. x 13. The in-exhaustibility, not the bitterness, of the draught is the point.

17 This addressee of Alcaeus has not appeared, at any rate recognizably, hitherto. For the comment, apparently made in l. 26, that  $M\upsilon\eta\mu\omega\nu$  is a proper name, cf. Schol. Lycophr. v. 241.

19 For the sign in the margin, which occurs four more times in col. ii, compare, e.g., 16 + 696 (Thucydides), P. Flor. 112 (Aristoph. comm.). It has the appearance of an  $\omicron$ βελός περιεστ]ιγμένος with various degrees of tilt, but does not appear to have the critical significance attributed to that sign (when applied to the text of Plato) by Diogenes Laertius iii 66, nor indeed any other, since the text of a commentary is not treated critically. Nor can it have any particular connexion with the occurrence of the proper name, as may be seen from other places where it is used.

(I take this occasion to remark that the *lemniscus*, which has the same form but is used on sacred texts and with a different significance from the dotted  $\omicron$ βελός, has escaped the notice of Liddell and Scott and Lewis and Short.)

22 Leg. ὅττις.

Col. ii It would appear that the trifling remains of this column enable a connexion to be established between  $\Lambda\mu$ . 87, of which it is expressly said  $M\upsilon\rho$ σιλος . . . ὁ δηλούμενος ἐστὶ καὶ τυραννική κατὰ  $M\upsilon\tau$ ιληναίων ἐγειρομένη κύστασις, and the new fragment 2297 fr. 5. At any rate l. 7 recalls ἐνθεν κύμα κυλίνδεται and l. 14 χάλαισι δ' ἄγκυρραι, at l. 8 is a mention of Myrsilus and not improbably of his 'return' (to resume the tyranny, cf. col. i 19), while at l. 29 must certainly be recognized ἐν βιβλίδεσσι (with possibly  $\epsilon$ ]χονία at l. 32 or l. 33 or both). If this combination is correct, that suggested in  $\Lambda\mu$ . 51 and 87 must be withdrawn.

20 The accent as well as the  $\epsilon$ ]κθεσις seems to indicate that this is part of the lemma. As a long shot I suggest ὀήια 'rudder'.

## 2307. COMMENTARY ON ALCAEUS.

The two manuscripts containing poems of Alcaeus, of one of which constituent fragments have been published under nos. **1234**, **1360**, **2166** (c), and in pp. 130-4 below, of the other under no. **2165**, since they possess one piece, must be presumed to have possessed one book, at least, in common. It is, therefore, possible that the remnants here printed of a commentary on poems of Alcaeus some of which are partially preserved in the former may also contain matter referring to poems in the latter. But if this possibility is realized, I have not succeeded in recognizing the fact, and it must be said that very little light is shed on or received from either. Apart from the question of reference to an otherwise existing text, the commentary is not very illuminating in itself. Its general structure, like that of others in this volume, so far as its state of preservation allows one to generalize, is simple. The comment on each piece begins with a lemma (sometimes, and presumably always, the first words<sup>1</sup>) followed by a general statement of the circumstances to which the poem relates.<sup>2</sup> It then proceeds, picking out disconnected phrases for paraphrase and occasionally interjecting a grammatical or historical observation.<sup>3</sup> But the paraphrase is often far from lucid and the quotations are neither necessarily complete lines or clauses nor given in the pure form of the original but in a jargon in which the dialect and common speech are liable to be mixed quite arbitrarily.<sup>4</sup> The total gain, therefore, would probably not be very great, in the absence of the text commented, even if the commentary were continuous. In its present state of ruin it is hardly any use at all. Although the text, where one has an opportunity of judging, is not particularly correct, it is written in a hand of great fluency and elegance, employing a large variety of letter forms, which may be assigned to the second century.

<sup>1</sup> Fr. 1, 18; 9, 8. Cf. **2306** i 14; **2293** i iii 25.

<sup>2</sup> Fr. 9, 9 and perhaps 3 ii 8; 4, 9; 5, 4. Cf. **2306** i 15; **2293** i iii 26; 10 (a) 14.

<sup>3</sup> Fr. 14 ii 3 (on the dialect); 3 i 4 (a date?). Cf. **2293** i iii 12 (an etymology).

<sup>4</sup> Fr. 1, 18; 14 ii 13; 16, 1. Cf. **2306** i 22; **2293** i iii 21.

## Fr. 1.

. . .

.ε[  
βφ.[  
φερ.[  
μοντω[

5           [  
οεν.[  
νο.[  
νω[  
νοσεν[

10           τονκ<sup>ς</sup>η[  
η.ν.[  
νοσομ[  
κλεωνα[  
αισχυν[

15           ] μαααα.[  
] κοντωι.[  
] ψευσται[  
] ζευπατερ[  
] πεσχαλας[

20           ] τεσεπιτ[  
] μωνοιλυ[

. . .

**Fr. 1** 1 At the beginning a horizontal stroke on the line, ζ or perhaps ξ 2 .[, the lower parts of λ or the first half of μ likely, but κ possible 3 .[, ω more likely than ν 7 .[, an upright ιι Before ν a small loop off the line, after ν a similar larger loop on the line 15 In the left-hand margin the upper end of a coronis 16 .[, the bottom of an upright

Fr. 2.

. . .  
 ] . θ ο δ . [ .  
 ] ν ε ω ς . [ .  
 ] ε ν ε π ι [ .  
 ] α θ η κ ο . [ .  
 5 ] δ ο σ τ ο υ [ .  
 ] α φ ε ρ ο [ .  
 ] υ ς τ ο υ [ .  
 ] ε δ ε μ ο ι [ .  
 ] ν η ς ε ω [ .  
 10 ] ι π ρ ο ς [ .  
 ] . π [ . ] . [ .

Fr. 2 1 ], the tail of α probable 4 ], the lower part of a stroke ascending with a slight slope to right, ν possible 11 ], the tail of α, λ, or μ

Fr. 3.

Col. i

. . .  
 ] . η ς  
 ] τ ο υ  
 ] . [ . . . ] τ α ς  
 ] . ς ε π ι μ ε ν  
 5 ] η ς φ υ [ . ] η ς  
 ] . ς ε ς θ [ . ] ι τ ο  
 ] τ ω ι β [ . ] κ χ ι  
 ] ν δ ε δ ι ε  
 ] . [ .  
 10 . . .

Col. ii

. . .  
 . ] . [ .  
 [ . ] ν α ρ [ .  
 ≡ ν ο ι μ [ .  
 ≡ φ ι λ ε [ .  
 / ≡ κ ε π . . . . [ .  
 ≡ τ α υ τ [ .  
 ? φ η ς ι [ .  
 ε . . [ .

Fr. 3 Col. i 1 ], an upright slightly turning over to the left at the top, possibly ι 3 ]. [ would suit the lower part of τ 4 ], a small hook on the line which would suit ε or ς, but the letter would be too close to the following 6 ], a dot level with the tops of the letters, ε, ν possible 9 ε, or possibly ς

Col. ii 7 After π what most resembles a small ς; if ι, the next letter might be γ or π

## Fr. 4.

. . . . .

].εϑ[  
 ]ω πιναξδ.[  
 ]νεωσωσαποι[  
 ]ενουτο.αλκ[  
 5 ]γεγονοτακα.[  
 ]νακιδοςαναγκ[  
 ]λομενου κελ.[  
 ]σασεωσχαλαλ[  
 ]καιαυτηγεγραπ[  
 10 ]...κυμη[  
 . . . . .

**Fr. 4** 1 ]γ or ]τ 2 .[, the lower part of an upright 4 After ο the lower part of an upright  
 5 .[, the bases of two letters like ιϑ or one like π 7 .[, a spot above the level of the letters 9 γρ  
 would more naturally be read π 10 There may be traces of the tops of four letters, the last two  
 perhaps being ρα

## Fr. 5.

. . . . .

].ζαι[  
 ]οιοςμ.να.[  
 ]δεπροσοτ[  
 ]πταιουκε.[  
 ]οναζουσι[  
 ]ιτωιγενε[  
 ].νιδηγκ[  
 ]..[.]...[  
 . . . . .

**Fr. 5** 1 ], the lower part of a curved stroke descending from the left, possibly ϑ 2 After μ  
 a trace compatible with the lower right-hand side of ο 4 .[, the left-hand end of a crossbar,  
 possibly τ 7 ιδ apparently *in litura*

## Fr. 6.

·            ·            ·  
 ]·λ<sub>ο</sub>μ·[  
 ]ν<sub>ο</sub>ρν[·]ντ[  
 ]·απ<sub>ι</sub>·[·]τ[  
 ]·οηκ·τ[  
 5            ]·γω[  
              ]ηε[  
              ]·[  
 ·            ·            ·

**Fr. 6** 1 ]·, the tail of α or λ [·, a small loop on the line, α or ε probable  
 has a long hooked tail, presumably ρ

5 The second letter

## Fr. 8.

	Fr. 7.	. . .
	] .σει.[	τ[
	] .μαδ[	ρη[
	] .ιφηγε.[	. . .
	] .ιονδεκ[	
5	] λεσουγαρ[	
	] αιρειαλ[	
	] κουκ[	
	] .ντωι [	
	] εσποτε.[	
10	] εδανπ .ι.[	
	] ηροτ[.]ς	
	] τ[.]υδιε	
	] νπαιδα	
	] ομμεν	
15	] λοπαλαι	
	] .τωνπαι	
	] .ονπε	
	] .νεπο	
	] .αιμεσι	
20	] οδ .τη[	
	] .προς	
	] ης	
	] .	
	] κο	

**Fr. 7-8** The appearance of the papyrus justifies the belief that the small fragment belongs to the neighbourhood of the lower half of the larger

**Fr. 7** 1 [., on the line the bottom of a stroke ascending to right 2 ], below the line the end of a hooked stroke, perhaps ρ or υ 3 ], a trace compatible with α, λ 4 ], the lower part of a stroke ascending from the line 4 ], right-hand end of a cross-stroke 8 εν or ον 9 ], apparently an elongated ι, but ρ not impossible 16 ], a short stroke above the general level, descending from left to right 18 ], two dots consistent with the upper part of an upright 19 ], the right-hand end of a cross-stroke, γ or τ probable 21 ], the tops of strokes suggesting ν or αι 23 An upright



## Fr. 9.

]  
 ].[.]. τοδε  
 κελ[ ]τουαγαθη  
 νυνδει.[ ]αγαθηχρη  
 αμενου[ ]ενείέθρεμ  
 5 καιενορμ[ ]οιστ[.]υφιτ  
 τακ[.]υνωτ[ ]κα  
 ]κηκυβρεως[.]. τυραννον  
 ].αυσαι επιδ[.]. ιδιο.υι.ς  
 ].ριδα καια[.]ηκατ.  
 10 ]φιττακουγεγ[.]πται..  
 ]ρι.ωνορκωγ[.].[.].  
 νημενωνεν[ ]  
 πολ[.....]ρ[ ]

## Fr. 9.

]  
 ].[.]. τοδε  
 κελ[ ]του αγαθη  
 νυν δεια[ ]αγαθηι χρη-  
 αμενου[ς ]ένθορείν  
 και ένορμ[ήσαι τ]οίς τ[ο]υ Φιτ-  
 1 τ[?] άκ[ο]ν ν[ώτ]οις ]κα-  
 2 κ[?] ης υβρεως[ τ[ο]ν τυραννον  
 3 παυσαι. επιδ[.].ι Δι[ο]ς υ[ι]ος  
 4 Κρονίδα· και α[υτ]η κατ[α]  
 5 Φιττάκου γέγ[ρα]πται πε-  
 6 ρι τ[ω]ν ορκων[ τ[ω]ν γ]ε[γ]ε-  
 7 νημένων εν[ ]  
 8 πολ[.....]ρ[ ]

Fr. 9 The top of a column?  
facie the right-hand stroke of μ

1 Or perhaps ]...., e.g. και 2 Or possibly ]γ 8 ],, prima  
11 [γ] seems unavoidable but there is room for at least two letters

## Fr. 10.

].ε.[  
 ].λε.ντο[  
 ]ελευθεραι[  
 ]ρχονοουρ[  
 5 ]ερωσαλλα[  
 ].ο.[.].[

Fr. 10 1 ]η or ]π .[, the foot of an upright 2 ],, a trace consistent with the central bar of ε  
Presumably εν, not εον 6 ],, the upper right-hand arc of a circle above the general level After  
ο the upper part of an upright with a thickening on the top right-hand side

## Fr. 11 (a).

. . . .  
 ]..[  
 .]οιτ.[  
 ηθικως .β[  
 δρατουτονα .[  
 5 να[.]γαθον[.] .[  
 ].[.]οιςα.ε.α[  
 ]αυτονκ[  
 ].λογωνμ[  
 ]συριστ[  
 10 ]χοσε[.]τ[  
 ].πται[  
 ]οπο.κ[  
 ]..υτ.[  
 ].νφ..[

**Fr. 11 (a) 2** If ]ο, some ink at the top right-hand side not accounted for, but θ less probable  
 .[, the lower part of an upright followed by the lower part of a slightly curved stroke with a hook,  
 η, or ι or similar letters . 3 Between ε and β the lower part of a slightly curved stroke with a hook  
 followed by an upright and a vertical stroke with a hook, e.g. οις, αις, scarcely ση or θη 4 .[, ι and  
 ν among the possibilities 5 ]α probable .[, a horizontal stroke on the line with a dot above it,  
 perhaps ξ 6 ][, the top of a tall upright, perhaps only ]φο, ]ψο Between α and ε, a dot above the  
 general level, perhaps not a letter but a stop After ε what looks like ι, but the distance from the  
 following α suggests γ, the surface having flaked off 10 ]., the top of an upright, possibly simply  
 ερ was written 11 ]., possibly the end of the right-hand branch of υ 12 Before κ a trace on  
 the line 13 ].., a tail below the line followed by two spots on the edge of the hole suggesting ε  
 .[, a small semicircle just off the line 14 ]., an apex, as of some ες φ might be ψ, it is followed  
 by a high stroke which might be taken with the trace to its right to be part of η

## Fr. 11 (b).

. . .  
 ].ι[  
 ]βα[  
 ]. .[  
 ]κεκ[  
 5           ]τῶρ[  
              ]ενεδ[  
              ]νμ[  
 . . .

I believe the above fragment (itself made up of three scraps placed end to end) should be placed to the left of fr. 11 (a) ll. 8-14, so that ]τ[ο]ροπο is made continuous in fr. 11 (b), 5 and fr. 11 (a), 12. See the commentary

**Fr. 11 (b)** 1 Perhaps the middle of ε or the right-hand branch of ψ    3 A tail on the line, as of α, followed by what might be the left-hand side of ο

## Fr. 12.

. . . . .  
 ]ο.....[  
 — ]σει αιδετ[  
 εως μετωπον [   
 γεινωσκειαφ[  
 5           εκπλησσοιτο[  
              εναβρυννομ[  
              καικατακεφ[  
              μενον μ[  
              ]εως[  
 10           ].[  
 . . . . .

## Fr. 13 (a).

. . . . .  
 ]...[  
 ]βριχασα[  
 ].νοντ[  
 ].[

## Fr. 13 (b)

. . . . .  
 ].γει  
 ]ωσγ  
 ]. .[

## Fr. 13 (c).

. . . . .  
 ]ν  
 ]ι  
 ]ς  
 . . . . .

The appearance of these fragments makes it probable that they stood in close proximity to one another

**Fr. 12** 1 After ο the lower part of an upright, with a small hook, descending below the line, next a hook on the line apparently belonging to a stroke ascending with a slope to the right, then the tip of a vertical stroke on the line, then the lower part of a stroke ascending to the right, then the lower part of a vertical stroke and of a curved stroke with a turned-up tail, which might be parts of the same letter

**Fr. 13 (a)** 1 The bases of letters compatible with αειδ, though what is then taken for αε might be parts of the same letter

	Fr. 14.	Col. ii
		πὸ τοῦ τῶν παλλ[
		εσταναυφομμος[
		εωσονστεχειτο.[
		ταλαμβανουσινε[
	5	α·οιαιολειςκαινν[
		ψαμμοιφομμονε...[
		κεζημηνηιδετηνακα
		θαρσιανθλιβομενηςαυ
		τηςκαιπεραινομενης
	10	πολληἀϊακαθαρσιααυ
		πορευεταικαιλευκηειρη
		ταιδετολευκοςδιατοε
		παρμα οιαδεσκεληη
		δηκεχωρηκεαυταικαι
	15	τ·σκεληαυτηςπεπαλαι
		ωτα[.....]ατεκαιθαμ.[
		δρο[.....]πιτησαλ[
		ληγορ[.....]πεπλευ[
		κνιαιαυτηδιατουςπολ
	20	λουςπλουςκαιπυκνουςη
		δη[.]λαιαγεγονε[.]..[
	15	λου[.]..ωνενε.[
		ται...[.]ουδιατο[
		λαιω[.....]...[
	25	θορμικθηναιη[
		κνουςι[.]πεπλ[
		ηναυσι[.]λαιατου[.]..[
		πλευ[.]..ισχειτουτι[
		π[.....]γασπορευετα[
	30	τ[.....]ομενουςπε[
		]γεισπανταλι[
		]αγεταιω[
		].[

Fr. 14 Col. i 1 .[, below the line the tip of a long-tailed letter 2 ],, the right-hand tip of a stroke level with the tops of the letters 3 ]τ or ]γ 4 ],, a trace of a crossbar as of ε 8 [.].ς possible, but ς might be the right-hand stroke of, e.g., π, in which case [.]π would fill the room 10 Anacr. fr. 38 13 seq. The surface is rubbed and the traces might be combined in different ways 15 Traces compatible with η

Col. ii 6 After ε the lower part of an upright, hooked at the bottom, followed by a hook on the line and the lower tip of a tailed letter descending below the line 17 .[, an upright with apparently

## Fr. 14.

Col. i		Col. ii
.	.	< >π' ἄλλ[ων
.	.]α.[	ἔσταναι. ψόμμος [
.	]. ἐπιφέρει ὑπὸ	ἕως ὄνστειχει· τὸ ὄ[ με-
.	ἔρμα]τος διερρηγυῖαν	5 ταλαμβάνουσιν ἐπὶ τὸ
.	]. ως θάλασσαν	5 ἄ οἱ Αἰολεῖς· καὶ νῦν [ τὴν
5	]ῦφαλοι τόποι	ψάμμον ψόμμον ε...[
.	]οὐκ ὄντες μὲν	κε. σημαίνει δὲ τὴν ἀκα-
.	]μη φαι[ν]ομε-	θαρσίαν. θλιβομένης αὐ-
.	]δια το[...][	10 τῆς καὶ περαινομένης
.	]θάλασσαν[	πολλὴ ἀκαθαρσία ἀνα-
10	ὑ]πὲρ ἔρμάτω[ν	πορεύεται καὶ λεύκη· εἴρη-
.	Α]νακρέων	ται δὲ τὸ λευκός διὰ τὸ ἔ-
.	ἀλ]ληγορῶν χαί-	15 παρμα. οἶα δὲ κέλη ἤ-
.	].αι...τ..	δη κεχώρηκε αὐται· καὶ
.	]π...η...	15 τὰ κέλη αὐτῆς πεπαλαί-
15	].	ωτα[ι· ....]α τε καὶ θαμα[
.	]	δρο.[..... ἐ]πὶ τῆς ἀλ-
.	.	ληγορί[α[ε ...]. πεπλευ-
.	.	20 κύiai αὐτῆι διὰ τοὺς πολ-
.	.	λοὺς πλοῦς καὶ πυκνοὺς ἤ-
.	.	δη π[α]λαιὰ γέγονε[ν.] ἀλ-
.	.	20 λ' οὐ ς[...].των ἔνεκ[α
.	.	ται ...[...]. οὐ διὰ το[
.	.	25 λαιωϺ[.....].[ κα-
.	.	θορμισθῆναι η[
.	.	25 κυνουσι[...].πεπλ[
.	.	η ναῦς π[α]λαιὰ του[...].[
.	.	πλεῖν κ[...].τίσχει τουτι[
.	.	π[.....].γας πορεύετα[ι
.	.	30 τ[.....].ομένους πε[
.	.	κι]νεῖς πάντα λί[θον
.	.	]τάγεται ω[
.	.	].[

a stroke descending left to right from its top;  $\mu$  and  $\nu$  not suggested, if  $\iota$  [ , the second letter is abnormally close to the  $\iota$  18 ], a dot on the line 22 After  $ou$  traces which look like the upper part of  $c$  followed by the hooked base of an upright on the line Or possibly  $\gamma\omega$  23 After  $\tau\alpha\iota$  two uprights followed by what looks like the bottom left-hand corner of  $\alpha$  off the line 24 After  $\omega$  the base of a letter like  $\epsilon$  or  $c$  followed by a similar but narrower curve, perhaps  $\alpha$  25 The first  $\theta$  has been made out of  $\tau$  by the original hand Or possibly  $\pi$  29 Though there is a trace of ink to the left of the top of  $\gamma$ ,  $\tau$  seems less probable

## Fr. 15.

. . .  
 ]..[  
 ]υτινο.[  
 ]ηταισπ[  
 ]ουκα[  
 5 ]σαν π[  
 ]υνδε.[  
 ]ετε[  
 . . .

Fr. 15 may come from the neighbourhood of fr. 3 col. ii  
 3 Or γφ?

## Fr. 16.

. . .  
 ]ς ουλελαθων[  
 ]μτυμμιτερπ.[  
 ].βαισκαιπεδα[

Fr. 16 On the question of the position of this fragment see commentary.

1 After σ the lower part of an upright with a thickened foot, τ more likely than ι 2 ε[ possible  
 3 ],, the tail of α or λ

## Fr. 17.

. . .  
 ]υγα[  
 ]σμα[  
 ]υυγ[  
 ]ταβ[  
 . . .

Fr. 17 I believe that this scrap, of which the surface is much rubbed, should stand on the left of fr. 14 col. i, 1 but I cannot find any point of attachment

2 σ very doubtful 3 Of υ only the second upright, of γ only traces of the arms, of γ only the stem and left-hand end of the cross-stroke

Fr. 18.

·           ·  
]εγ[

**Fr. 18** The appearance of both sides of the papyrus is compatible with a position about the centre line of the column contained in fr. 9  
Or simply ε[

Fr. 19.

]δανδρα

].τον

]ευγε

]δειμη

5 ]αλλε

Fr. 20.

·           ·  
].ιαλλανι

]παιζον

]εκα

]πεσσοει

5 ]ωι λι

]πεποιητο

]

**Fr. 20** 1 ],, the tip of a horizontal stroke on the line

## Fr. 21.

. .  
 ] . εἰβᾶ .  
 ] θην  
 ] . λη 7  
 ] . αε  
 . .

Fr. 21 1 Bases of letters, the first may be κ, the last ρ or another long-tailed letter

## Fr. 22.

. .  
 ] . αν [  
 . .

Fr. 22 ], the tip of a tail, λ, μ, or the like

## Fr. 23.

. .  
 ] προσ [  
 ] . [  
 ] αν [  
 ] κλε [  
 5        ] . [  
 . .

## Fr. 24.

. .  
 ] αφου [  
 ] νικαι 7 [  
 ] αυτου [  
 ] . οσετ . [  
 . .

Fr. 24 4 ], an upright ], a dot above the level of τ, probably υ

## Fr. 25.

. .  
 ] . ητερη [  
 ] καιτερη [  
 ] . δη . [  
 . .

Fr. 25 3 ], the serified top of an upright ], the top hook of c or a similar letter



Fr. 26.

·           ·  
 γυμνα[  
 μαρναν[  
 ·ετοιυ[

**Fr. 26** 1 Of γ only the stem Of α only the bottom left-hand corner 3 γε or possibly ce

Fr. 27.

·           ·  
 ]...[  
 ]λεγουσι  
 ]τοιμιστον  
 ·           ·

**Fr. 27** 1 ].., the hooked lower part of an upright, e.g. τ or υ, followed by the base of ε or c [., a dot, on the line, apparently the foot of an upright

Fr. 28.

·           ·  
 ]θα[  
 ]ετ[  
 ]κ[  
 ·           ·

**Fr. 28** 1 [., the foot of an upright

Fr. 29.

·           ·  
 ]εροφ[  
 ]ραυ[  
 ·           ·

**Fr. 29** 1 ]., the tail of α or λ 2 ]., a small hook on the line as of ε or c ρ might perhaps be υ

Fr. 30.

·           ·  
 ]ατ[  
 ]ειε[  
 ]λε[  
 ]παρ[  
 5 ]εν[  
 ]νω[  
 ]υν[  
 ·           ·

**Fr. 30** 2 ]ξ perhaps possible 3 ]., the foot of an upright

Fr. 31.

·           ·  
 ][  
 ]τ[  
 ]υν[  
 [ ]  
 5 ]γ[  
 ]ου[  
 ]...[  
 ·           ·

**Fr. 31** 2 ]., remains resembling the right-hand side of c, off the line 6 Perhaps ]χ 7 Bases of letters, μεγ among the possibilities

Col. i	Fr. 32.	Col. ii
	. .	
	]υσε	
	].ιωυ	
	].ε	. .
	]αι	ε.[
5	]ιζον	..[
	]γγη	.[
	]η	[
	]η	[
	]ου	[
10	].	β[
	]λα	π[
	]α	. .
	]ο	
	]ιν	
	. .	

**Fr. 32** Col. i 1 Or ]φ 2 ], the lower tip of a stroke descending below the line and the right-hand end of a crossbar opposite the middle of ι, perhaps ψ 3 Perhaps ]υ 10 ]α or ]λ  
Col. ii 6 The top left-hand side of ε or a similar letter

## Fr. 33.

. .  
]couλ[  
]νοι . .[  
]ησφευ[  
. .

**Fr. 33** 2 The fourth letter appears to be λ made out of ρ

## Fr. 34.

. .  
]ντο .[  
]εατον[  
]νσω[  
]μα .[  
. .

**Fr. 34** 1 .[, an upright with ink to the right of its top

Fr. 35.

·           ·  
 ]γγαρ [  
 ].ροσ [  
 ].μῆ [  
 ]γεν [

Fr. 35 2 ], a dot on the line 3 ], an upright with a thickened top, perhaps η

Fr. 36.

·           ·  
 ]λαβ[  
 ]νδ.[

Fr. 36 2 ], a stroke ascending from below the line with a slight slope to right, ρ possible

Fr. 37.

·           ·  
 ]...[  
 ]δεοσδ[  
 ]φοβω.[

Fr. 37 1 Bases of letters, of which the first might be π 3 ], an upright

Fr. 38.

·           ·  
 ]γε[  
 ]ξουπρ[  
 ]υτηστ[  
 ]τ[.]λ.[  
 ]οπο[  
 ]α..ςπ[  
 ]βηκεν[

Fr. 38 2 The tops of ν and ρ are lost 4 ], the top of an upright, e.g. η 6 A broad letter, like μ, would fill the space between α and ς For ςπ it would be permissible to substitute ε and ις

Fr. 39.

·           ·  
 ].ν.ποιη[  
 ]ηπλειμ[  
 ]ιτροεχθ[

Fr. 39 1 επ or οπ possible

Fr. 40.

·           ·  
 ].[  
 ].αιρ[  
 ].ιε [  
 ]ωιτα.[  
 5   ]ναξ[  
 ]ωγα[  
 ].ρα[

**Fr. 40** 2 ]., on the line the tail of a stroke coming from the left 3 ]., the lower end of a stroke descending from left with a dot above 4 ]., a trace above the general level

Fr. 41.

·           ·  
 ].[  
 ]ουσκ[  
 ]οσφ[  
 ]του[  
 ]γα[  
 ]ς[  
 ·           ·

**Fr. 41** 1]., the tail descending below the line of ρ, φ, or the like

Fr. 42.

·           ·  
 ].ν[  
 ]..[  
 ].τει.[  
 ]νκλ[  
 5   ]αποδ[  
 ]ρειου[  
 ]ακονο[  
 ]φυγα[  
 ]ωνοτα[  
 ·           ·

**Fr. 42** 1 ]α possible 3 ]., a trace compatible with the top of ς .[, a dot on the line

Fr. 43.

. . .  
 ]..[  
 ].τολ[  
 ]ουγαα[  
 ].ενμυ[  
 5 ]ουζκα[  
 ].π...[  
 ]ψ...[  
 ]το...[  
 ].τ...ψ.[  
 . . .

**Fr. 43** The surface is damaged

4 ], the lower part of an upright 7 The last letter might be λ or μ, which might be preceded by χ; ναιχμ would not be impossible 8 Or ]γ ..[, possibly αε 9 τερψι compatible with the traces but not strongly suggested

Fr. 44.

. . .  
 ]...[  
 ]αια[  
 ]ταη.[  
 ]ηιοψι[  
 5 ]υεθ.[  
 ].ε[  
 . . .

**Fr. 44** 1 Bases of letters, which might be ]οι., ]οκ. but could be otherwise interpreted 3 .[, a stroke ascending from the line with a slight slope to right

Fr. 45.

. . .  
 ]...[  
 ]ειχη[  
 ]λειτ[  
 ]ροι[  
 . . .

**Fr. 45** 1 Lower parts of letters, ε or ς, η or π, ι are among the possibilities

Fr. 46.

. . .  
 ].ε[  
 ]γωτ[  
 ]υμπ[

**Fr. 46** 2 Or ]τ

Fr. 47.

·     ·  
 ]υ.[  
 ]ου.[  
 ]γαρπρε[  
 ]ω.[

Fr. 49.

·     ·  
 ]θεε.[  
 ]εριτω[  
 ].καγ.[  
 ]ωνπ[

**Fr. 49** 1 After ε the lower part of a hooked upright, e.g. υ, and the foot of an upright on the line 3 ],., traces of what may be an upright If γ, perhaps γο[; scarcely π[

Fr. 50.

·     ·  
 ]ζειν[  
 ]νπα[  
 ]ημι[  
 ]τιθεε[

Fr. 52.

·     ·  
 ]ου.[  
 ]ρο.[  
 ]λετοκ[  
 ]κρου[  
 ].[

**Fr. 52** 1 ], part of a crossstroke, perhaps τ 2 ], the lower part of a stroke ascending from the line with a slight slope to right, traces of ink to the right of it, possibly κ or μ

Fr. 48.

]ενς.[  
 ]ιππου[  
 ]ερωι[  
 ].εν[

**Fr. 48** 1 ], the lower part of an upright, e.g. τ, υ, followed by a dot on the line 4 ],., a dot above the general level, perhaps υ or χ

Fr. 51.

·     ·  
 ]..[  
 ]θη.[  
 ]ηε[  
 ].αθ[  
 5 ]κακ[  
 ].ηκα[

**Fr. 51** 2 ], lower left-hand arc of a small circle off the line, e.g. ο 4 Perhaps ]β, but the surface is damaged 5 ],., an upright with serifed top, υ or ω probable 6 ],., scattered traces compatible with θ

Fr. 53.

·     ·  
 ]κ.[  
 ]προς[  
 ]μιλ[  
 ].μου[  
 5 ]υκα[  
 ]ια[  
 ].[

**Fr. 53** 1 ], the lower parts of an upright ending in a hook and of a stroke curving slightly from left to right 4 ],., the lower part of a stroke descending with a curve to right

Fr. 54.

· . .  
 .]. [  
 ου [  
 πρ [  
 μα [  
 ςμ [  
 .. [  
 · . .

Fr. 55.

· . .  
 ]εφ [  
 ]ος . [  
 · . .

**Fr. 54** 1 Two lines meeting at an angle, e.g.  
 λ, μ, χ

Fr. 56.

· . .  
 ]νν [  
 ]ναμ [  
 ]παρ [  
 ]... [  
 · . .

Fr. 57.

· . .  
 ]νκαλ [  
 ]ρομ ε [  
 ]εδα [  
 · . .

Fr. 58.

· . .  
 ]νν [  
 ]πε [  
 ]. ελ [  
 · . .

**Fr. 58** 3 ]κ or ]χ

Fr. 59.

· . .  
 ]μμπ . [  
 ] αυ [  
 ]ννν [  
 ]τοκ [  
 5 ] . ατ ε [  
 ]νωι [  
 ]α . . [  
 · . .

**Fr. 59** 5 ]γ or ]τ 7 ..[, the tops of up-  
 rights, the second well above the general level

Fr. 60 vacant.

Fr. 61.

· . .  
 .]. [  
 . [  
 πρ [  
 ποικ [  
 .]τ ε [  
 · . .

Fr. 62.

·  
·  
]δι.[  
]ντωζ[  
]θεκ[  
].[

**Fr. 62** 3 ], perhaps the upper  
right-hand stroke of  $\epsilon$  4 Serifed  
top of an upright

Fr. 63.

·  
·  
]δης.[  
ιλ[  
][η].[

**Fr. 63** 1 ], the lower part  
of an upright ending in a hook,  
slightly off the line

Fr. 64.

·  
·  
]ν.[  
]ε[

**Fr. 64** 1 ], the left-  
hand side of a circular letter

Fr. 65.

·  
·  
].[  
]βημ.[  
]ενπ[

**Fr. 65** 2 Possibly  $\mu$

Fr. 66 vacant.

Fr. 67.

·  
·  
].η.[  
]μεσφα[  
]ντουε[

**Fr. 67** 1 ], the lower part of an upright  
sloping slightly to right

Fr. 68.

·  
·  
]ιτη[  
]χυθη[  
]επιτο[

Fr. 69.

·  
·  
]...[  
]νθυμ[

Fr. 70.

·  
·  
]..[  
].πατ[  
].τ.[

**Fr. 70** 3 ], perhaps  $\nu$  or  $\omega$  .[, possibly  $\alpha$



## Fr. 71.

. . .  
 ]..[  
 ]ε.[  
 ]μοι.[  
 ]τουπ[  
 5 ]ποιει.[  
 ].οσγέ[  
 ]βοήθε[  
 ]ωσαγ[  
 ]πινε[  
 10 ]θελ[  
 ].έσθ.[  
 ]πε[

## Fr. 72.

. . .  
 ].λ.ο[  
 ]νηθ[  
 ]εμπ[  
 ]ωστει[

The script of these two fragments is rather different from that of the rest,  $\mu$  in particular being differently made, but there is no doubt it proceeds from the same hand

**Fr. 71** 1 ], part of a descending stroke hooked up at the bottom, e.g.  $\epsilon$  ], a tiny segment off the line, probably  $\omicron$  2 ], the lower part of a stroke ascending to right, e.g.  $\lambda$  5 ], the lower part of a stroke ascending with a slight slope to right 6 ] $\tau$  or possibly ] $\gamma$  11 ], the tips of the right-hand branches of  $\kappa$  or  $\chi$  ], the lower part of a stroke ascending with a slight slope to right

**Fr. 72** 1 ], the tail of a stroke curving down from the left, e.g.  $\alpha$  Between  $\lambda$  and  $\omicron$  the lower part of an upright with a small hook at the bottom;  $\alpha\lambda\omicron$ ,  $\alpha\lambda\tau\omicron$  would suit

## Fr. 73.

. . .  
 ].[.].[  
 ]νιςμ[  
 ]. .cαν[

**Fr. 73** has a somewhat heavier stroke than the others 1 ] $\varrho$  probable 3 ] $\pi$ ; may be meant

## Fr. 74.

. . .  
 ].ω.[  
 ]..[

**Fr. 74** 1 ] $\theta$  or  $\gamma$  (and similar letters) possible 2 An apex as of  $\alpha$ ,  $\mu$  followed by the top of a circular letter

Fr. 75.

·     ·  
].ων.[  
·     ·

**Fr. 75** ], the right-hand end of a cross-stroke, as of γ

Fr. 76.

·     ·  
]..[  
]του[

**Fr. 76** 1 The lower part of a hooked stroke, e.g. ς, followed by the foot of an upright on the line

Fr. 77.

·     ·  
]ω [     ·  
].τ.[  
]...ε[  
·     ·

**Fr. 77** 2 ], an upright 3 The second letter may be ρ, the third ο or ς

Fr. 78.

·     ·  
]ν...[  
]ντες [  
]ωι [  
·     ·

**Fr. 78** 1 After ν a small hook on the line 2 Of the last letter the end of an upright below the line

Fr. 79.

·     ·  
]λα[  
·     ·

Fr. 80.

·     ·  
ε.[  
ςε[  
·     ·

**Fr. 80** 1 .[, an upright

## Fr. 81.

. . .  
].  
]π  
]γ  
]..ι

**Fr. 81** 1 An upright with a thickened foot 4 ].., the tops of letters compatible with ]νο, ]..ω, etc.

## Fr. 82.

. . .  
]ψ... [

The appearance of the papyrus is compatible with a position near fr. 12-13 (c)

**Fr. 82** The bottoms of letters compatible with ναυς, νοτε, etc.

**Fr. 1** 10 κ<sup>υ</sup> a contraction of which I cannot supply the extended form.

13 If there is any connexion between κλεωνα[ and the Κλεανάκτιδαι (Strabo 617)—and it may be supposed that Κλεῶναξ and Κλεάναξ are alternatively possible derivatives—the reference here may be to Myrsilus, as appears from the marginal note *Αμ.* 55, 23.

14 This part of the commentary corresponds to *Αμ.* 46 so that the supplements ἀν-]αίχων[τοϰ and ἀνα[χωντοϰ suggest themselves.

18 The beginning of the comment on *Αμ.* 47. The sense is: Ζεῦ πάτερ, [Λύδοι μὲν ἀ-]πεσχαλάς[αντες· ἀλοῦν-]τες ἐπὶ τ[αῖς κυμοφοραῖς ἤ-]μῶν οἱ Λυ[δοί]. The commentator may have taken ἐπασχάλαντες (see 2166 (c) 1) for the aorist participle of ἐπασχάλλω (though ἀσχάλλω has no aorist forms and the analogical form would have -χᾶλ- not -χᾶλ-) and therefore interpreted it by what he supposed to be the aorist participle of ἐπασχαλάω (which has no aorist forms either), which a copyist proceeded to corrupt by interchanging ε-α.

**Fr. 2** κ]αθοδ.[ (l. 1), κ]αθηκον[ (l. 4), καθο]δος του[ (l. 5) may lend each other support, so that this scrap refers to one of the periodical 'returns' of political refugees so often mentioned in connexion with Alcaeus and his opponents.

**Fr. 3** Col. i 4 seq. Perhaps ἐπὶ μὲν | [τῆς ]ης φυ[γ]ῆς 'at the time of the .th exile' or 'of the flight to'. Cf. *Αμ.* 57 marg.

7 Β[ύ]κχι-|δι.

**Fr. 4** 4 Ἄλλκ[αίου?]

7 Possibly πι]νακίδος with the same reference as πίναξ (l. 2).

9 If καὶ αὕτη γέγραπ[ται, cf. fr. 9, 9 at the beginning of a new piece.

**Fr. 6** 2 The space admits only ὄρν[ι]ν.

**Fr. 7** 6 Resembles, perhaps fortuitously, fr. 14 i 12.

19 I mention as a mere possibility αἰροῦν]ται μεεί-|την, since we know from Hdt. v 95 that Pericles arranged terms between the Athenians and Mytileneans, when they were disputing possession of Sigeum, and ll. 17-21 contain, as far as they go, nothing that excludes this supplement and some syllables that can be made to harmonize with it.

**Fr. 9** 5 ἐνοροῦσαι might rather have been expected.

8 The beginning of a new piece. The description of its subject would suit **2165** i 1 seqq. but the metre appears to be different. One's first thought would be of ἐπίδ[οι]μι but this would produce neither metre nor, as far as I see, sense. To read ]ηι is by no means so attractive, but I see nothing more probable and at least a recognizable verse, ionic a minore, results. ἐπιδ[οί]ηι, intended for an optative, may be worth considering.

**Fr. 11** (a) 5 ἀγαθόν.

11 seqq. If I am right about the position of fr. 11 (b), we have at the beginning of this and the next two lines: κέκ[ρ]υπται, ]τ[ο]ροπο[.] κ[, ἐνεδρευτ[.]

**Fr. 12** 3 ἕως cf. fr. 14 ii 3, 'as far as', i.e. the lemma extends from . . . 'to' . . .

**Fr. 14** Col. i contains part of the comment on *Αμ.* **51**, 5 seq. ἀκάμωι | δ' ἔρματι τυπτομ[έναν]. Compare Hesych. in ἔρμα· . . . τὸν πετρώδη καὶ ἐπικυματιζόμενον ὥστε μὴ βλέπειν τόπον τῆς θαλάσσης· καὶ Ἀνακρέων· ἀήμων ὑπὲρ ἑρμάτων φορεῦμαι, and similar explanations in *Et. Mag.* s.v. ἔρματα, *Harpor.* s.v. ἔρμα (= Phot., Suid., Zon.), Pollux i 115.

7 φαινόμε-|νοι δὲ ?

10 Anacr. fr. 38.

12 Perhaps cf. fr. 7, 6.

For the position of fr. 16, which would be expected to belong to the bottom of this column, see below.

Col. ii 2 A paragraphus appears to have been omitted below this line.

3 seqq. So Ioann. *Compend.* iii § 1 οἱ Αἰολεῖς ἔθος ἔχουσιν ἀντὶ μὲν ᾧ τὸ ὄ τιθέναι.

6 Not εἶρ[η]-|κε, though εἶ.ρ[η]-|κε would be a possible reading.

8 αὐτῆς I suppose, 'the ship'. But many of the words and expressions following seem more applicable to a πόρνη than to a ship. The same kind of mixture seems to occur in *Αμ.* **61**, 20 seqq.

10 ἀκαθαρσία ἀναπορεύεται corresponds to ψόμμος ὀ{ν}στειχεῖ . . . καὶ λεύκη. εἴρηται δὲ τὸ λευκός implies that the text of Alcaeus contained also the word λεύκη or λευκός, 'leprosy' or 'white'. The commentator is too muddled to have made clear which, but διὰ τὸ ἔπαρμα 'because of the swelling' obviously refers to the same fact which makes Aristotle *Hist. An.* 518<sup>a</sup>12 say that λεύκη is an ἐξάνθημα and on account of which Aeschylus wrote, as I do not doubt he did, at *Choe.* 282 λεύκας δὲ κόρσαις . . . ἐπαντέλλειν. There is, so far as I can discover, no word λεῦκος as the name of a disease, though the couple ὠχρός, ὠχρος may show that it is not theoretically inadmissible.

13 I can give no satisfactory account of οἶα (οἶα) . . . κεχώρηκε. Leg. κέλεα.

16-17 . . .]α τε καὶ θαμα[ ]δρο.[ appears to be a lemma paraphrased in . . .]. πεπλευκίαι—γέγονεν (ll. 18-21), and 21-3 ἀλ' οὐ ς[.]των ἔνεκ[ (α) ]ται a lemma paraphrased in οὐ διὰ το[ ?πεπα-]λαιως.[ (ll. 23-4). As a guess, δρόμ[οισα· μένει εἶ], and presumably correct ἐ<ν>νεκ[ (α).

30 Since in the next line there is a reference to the game of πεσσοί, there is a chance that τ[οὺς λεγ]ομένους πε[ς]-|κούς should be recognized here. Cf. *Αμ.* **113**. Fr. 20 does not appear to belong to this immediate neighbourhood.

**Fr. 16** Since this scrap of the commentary plainly refers to *Αμ.* **51**, 8-10, it would be natural to suppose that it must form the foot of fr. 14 col. i. But this position seems precluded by the words with which fr. 14 Col. ii begins.

1 Many must have felt dissatisfaction with the repetition ἐν τούτ[ω]ι οἱ -οἰσι . . . τούτων λελάθων (*Αμ.* **51**, 7-8). Although the text of Alcaeus preserved in this commentary is not such that one would choose to use it in evidence against a book text, ]ςτου λελάθων suggests the possibility that τούτων is perhaps due to dittography and that Alcaeus may in fact have written νόστω λελάθων.

2 seq. εὐ]ν τ' ὕμμι τερπε[ ] ἄβαις. On Lesbian ὀβ- for ἦβ- see **2303** fr. 2, 3.

καὶ πεδὰ [Βύκχιδος

**Fr. 20** See fr. 14 ii 30 note.

## 2308. AEOLIC VERSES?

The following fragment, to which others may have to be added after further search, is *prima facie*, though not certainly, written in Aeolic and in a metre, so far as can be judged by what remains, either common to all writers in this dialect (if the long Asclepiad) or employed by Alcaeus (if the short Asclepiad) or Sappho (if the Ionics exemplified in 1787). It is included here for the sake of the relation it may have to 2294.

The hand is of the angular type. This specimen may be compared with e.g. 232 and dated in the late second or third century.

$\begin{array}{c} \cdot \quad \cdot \quad \cdot \quad \cdot \\ ]\rho\eta\omicron\nu\theta\alpha\lambda\alpha\mu\omega\tau\omega\delta\epsilon\zeta[ \\ ]\iota\epsilon\nu\pi\omicron\delta\alpha\nu\acute{\nu}\mu\phi\alpha\nu\alpha\beta[ \\ \quad \quad \quad ]\nu\nu\delta[ \\ \quad \quad \quad ]\nu\mu\omicron\iota\cdot[ \\ 5 \quad \quad \quad ]\alpha\gamma\epsilon\cdot[ \end{array}$

1  $\tau$  headless  $\zeta$ ,  $\epsilon$  and perhaps  $\beta$  possible    3  $]$ ., the top of an upright    5  $\cdot$ ., the top left-hand arc of a small circle

2  $]\rho\eta\omicron\nu$ : presumably the end of an adjective in  $-\eta\omicron\varsigma$ ,  $-\eta\omega\nu$  (Attic  $-\epsilon\iota\omicron\varsigma$ ,  $-\epsilon\iota\omega\nu$ ).

3  $\epsilon\acute{\nu}\pi\omicron\delta\alpha \nu\acute{\nu}\mu\phi\alpha\nu$  in a line of Sappho at 2294 5.

## ADDENDA

1231 (Sappho, Book i), 2081 (c), 2166 (a)

Some subtractions from, as well as additions to, the fragments published under these numbers are to be recorded. 1231 fr. 33, 37, and 46 (which I can assign respectively to their proper manuscripts), 24, 32, 34, 39, 40 clearly, 8 (where read *αχρ*), 37+47 (which can be joined) most probably, are not attributable to the same hand as the rest. The additions, of which the numbering runs on from 2166 (a), are as follows:

2. Two scraps have been attached to 1231 fr. 1 i so that ll. 19-24 (*Σμ.* *ā* 5, 7-12) are now to be read:

	<p>   ]κα<sup>λ</sup>...[     ].ωπωνελεν.[     ]νανδρα</p> <p>20 ]το.[     ].εστον</p> <p>   ].αλλ[     ].εβας'τροϊανπλει[     ]</p> <p>   ]κωνδ[     ]ιδουδεφιλωντο[.ηων</p> <p>   ].α[     ]εμνα'αλλαπαρα.γ'αυταν</p> <p style="padding-left: 40px;">          ]σαν κτλ.</p>		<p>καλλ'λος [ανθ]ρωπων 'Ελένα [...ν] ανδρα</p> <p>τογ [......]εστον</p> <p>καλλ[ίποι]ε' εβα 'ε Τροϊαν πλει[ca]</p> <p>κωνδ[ε πα]ιδου ουδε φιλων το[κ]ηων</p> <p>πα[....]εμνα'εθη αλλα παραγαγ' αυταν</p> <p style="padding-left: 40px;">          ]σαν</p>
--	--	--	--

21 Above *ε* there is a worm-hole, on the right-hand side of which there is the right-hand arc of a small circle, which looks like part of the sign of elision. I cannot explain it. It seems most natural to suppose that *εβα εε Τροϊαν πλειοι* is what Sappho meant, but so far as I have observed prodelision is not usually indicated (cf. 2300 fr. 1, 5; *Αμ.* 29, 5), so that there is no great probability in the suggestion that *αε'τ* was written by error for *α'ετ*.

23 *παμπαν* appears suitable.

3. A scrap has been inserted in 1231 fr. 1 ii 8 (*Σμ.* *ā* 6, 7), which completes *τυιδ*, and another at the end of l. 21 (ib. 20) which gives *]ραπικε[*

4 A. A scrap has been prefixed to 1231 fr. 9, 5 (*Σμ.* *ā* 9, 5), which is now: *]ενοσκρετησαι*

4 B. A new fragment has been attached below 1231 fr. 19 (*Σμ.* om.) and I think but cannot be certain that no complete line is missing between them. A good deal of the writing, like that of the published piece, is nearly or wholly obliterated. Ll. 8 seqq. now run:

	].[.]λμ[     ].[.]	
	]γτε...γ.ι     ].[.]	
10	]δε· [     ].[.]	
	].μ.	

8 For *μ* perhaps another *λ*     9 After *ε* an upright     Before and after *γ* the tops of circles     After *ε* blank space sufficient for 2 letters     10 ].[., a stroke descending from left, e.g. *λ*, followed by the left-hand arc of a circle with a trace to its right, e.g. *ε*     11 ]., the tip of an upright

9 *Γοργοι* is acceptable but cannot be verified.



Unattached.

**6 B.** To the right of **1231** fr. 19, 1 seqq.?

. . .  
 ] . ε ο . [   
 π ρ ο . [   
 . β ρ ρ [   
 α ν τ [   
 . . [   
 . . .

1 Above ο a trace perhaps representing the lower end of an acute *Interl.* ], the lower end of a stroke descending from left [ , the lower left-hand segment of a circle 2 Before β perhaps η but this is not satisfactory and does not account for a trace to the right of the foot of the first upright 4 The first letter is either π or less probably γ. Perhaps πα or πλ is preferable to γω

7. (a)

. . .  
 ] . [   
 . ] α ι γ α ρ α [   
 τ α ν τ ' . [   
 . π ρ . . . [   
 5 [ ] . . . η . [   
 . ] μ μ ε [   
 . ] . [ . ] . . [   
 . . .

(b)

. . .  
 . [   
 . τ ρ . [   
 γ α [ . ] . . [   
 α ν δ ά [   
 5 ] . α ι . [   
 . . .

The general appearance is much like that of **4 B** and **6 B**. I believe **7 (b)** to continue **7 (a)** downwards but I cannot be certain that (b) 1 contains the beginning of (a) 7, though it appears to me likely.

(a) 4 To the left of the line a short horizontal stroke level with the top of π

(b) 2 To the left of the line a horizontal stroke level with the top of τ 3 [ , the left-hand arc of a circle 5 ] , an angle suggesting the upper right-hand angle of ζ [ , the upper left-hand arc of a circle



8.

. . .  
 ].ιρα.[  
 ].χαρ[  
 ]ετ<sup>ο</sup>πλ<sup>η</sup>...[

1 ]. η or π Of ρ only the tail .[, the foot of ε or the like, but abnormally distant from α  
 2 ], an upright

9.

. . .  
 ].λ.[  
 ]εν<sup>ο</sup>.[  
 ] [ ]  
 ].[

1 .[, the lower left-hand arc of a circle  
 2 .[, the left-hand tip of a cross-stroke level with the tops of the letters 4 The tips of two uprights, perhaps two letters represented

10.

. . .  
 ].εδ[  
 ]εκ<sup>α</sup>α[  
 ]ν[.]π[  
 ]....[

1 ], the right-hand arc of a circle 3 ], traces suggesting a slightly curved stroke descending from left, e.g. α, λ

11. From the left-hand side of the same column as 1231 fr. 12 and 15?

. . .  
 ]ρ[  
 ]νδημεν.[  
 ].αβασκο.[  
 ]κ[.]ναλ[  
 5 ].[.]...[

1 Only the tail 2 .[, perhaps the extreme lower end of the loop of α, but μ equally possible 3 ], the tip and foot of an upright .[, the foot of an upright 4 [.] a narrow letter, e.g. ι, ο

12.

. . .  
 .[  
 γη[  
 ]  
 coi[  
 ουκ[  
 5 κν[  
 χρ[  
 μ[  
 π.[  
 μ[

1 .[, λ or perhaps α 2 seq. Between γ and c a dot of ink, not part of a paragraphus, which, if written, is entirely lost owing to a worm-track that has removed the surface 6 What I have taken as the tip of the upper right-hand branch of χ may be part of a separate letter between χ and ρ 8 .[, the left-hand arc of a circle

13.

] [ .  
 ] [ .  
 ] [ .  
 ] ≡ [ .  
 5 ] 2 ετ[  
 ]..[ .  
 . . . .

14.

. . . .  
 ].λ[  
 ]δύ πο[  
 ] π..[  
 . . . .

1 ], perhaps α but I cannot rule out ], λ as an alternative

15.

. . .  
 ].[  
 ] ικα[  
 . . .

Resembles 4 B and 1231 frr. 22 and 25  
 1 Perhaps the lower part of ν

16.

. . .  
 ].[  
 ] ευδ[  
 ] [ .  
 ] αι[  
 5 ] γαγδ[  
 ]. [ ] [ .  
 . . .

17.

. . .  
 ] αι[  
 ] αιγο[  
 ] ца .[  
 ] ελα[  
 . . .

3 .[, an upright descending a little below the line 4 Of ε only the end of the cross-stroke

## 1233 (Alcaeus), 2081 (d), 2166 (b)

To the additions and corrections to 1233 published in 2081 (d) and 2166 (b), the following supplement is to be made. (The numbers are continued from vol. xviii 2166 (b).)

9. 1233 fr. 4, 1 (= B 5, 1). A scrap containing the letters ]*CONΠEΛ* has been attached before *οπος*. *νᾶ]**CON Πέλοπος* is, therefore, now established.

10. 1233 fr. 5+6 (= B 6 (a)+(b))+26?

fr. 7 (= B 6 (c))+2081 (d) 5 (= B 6 (e)).

The location of fr. 26 is open to question. It looks as if it might contain the lower parts of the letters of which the tops are contained in fr. 6, 5, but the back being stripped no confirmation is to be had from the vertical fibres and I cannot trace the horizontal fibres of the front with any certainty in and below fr. 7, 3. The other four fragments join by pairs and form a complex, which I think it may be asserted with reasonable confidence comes from the lower part of the same column as fr. 4, though the evidence of the vertical fibres of the back does not enable me to fix the exact width of the gap between the two pairs, which are fixed relatively to one another by the horizontal fibres at the level shown.

(a)

	]. . ανδ[	
	]. ων [	
	]. εμπε[	
	]. . . νγε[	
5	]. δευκεε[	
	]. παρποτ[	
	]. [. ] τοιμειχμ[	
	]. ραννοικ[. ] δη . . [	(b)
	]. πόιασπ . . νιππο[	
10	]. ποντεςμακαρο[	]. ηρατ[. ] [
	]. ανελθετετανκ[ ^	]. έμει [
	]. ντες[. ] μαεδ[	]. απος [
	]. . . . . [ . . . . . ]	]. ρωσατε[
		]. θησεων[
15		]. πολιν [
		]. ιαν [
		]. απυτωστιω[

1 ]... the base of a circle followed by the lower part of an upright 4 ]... traces on floating fibres; that before  $\nu$  may be from the left-hand arc of a circle 7 ]... the tip of an upright 8 Before  $\rho$  a dot level with the tops of the letters After  $\epsilon$  a narrow blank space Before  $\delta$  two traces on the line; if the second is the foot of  $\iota$ , the first might represent  $\alpha$ , in which case no whole letter would be missing After  $\eta$  traces suggesting either  $\mu$  or  $\lambda$  (or  $\chi$ ). [ 9  $\rho\sigma\mu$  probable but  $\sigma$  not verifiable 10]  $\lambda$ ; possible, but represented by minimal traces Before  $\eta$  a dot on the line [ ]... the left-hand arc of a circle cancelled by a diagonal stroke rising from left to right 11  $\kappa$  [ ], scarcely  $\iota$ , though the vertical stroke is so near the break that nothing is visible on its right. The letter or diphthong immediately following was surmounted by a circumflex, not an acute ],  $\nu$  seems suggested though represented only by two traces on a single fibre 12 If fr. 26 is wrongly attached, the letter before  $\alpha\epsilon$  is represented by a trace level with the tops of the letters and that after them is lost ], a trace on the line 13 ]... a trace apparently too high to be part of a letter in the line 14 ], a trace level with the tops of the letters; the acute accent on it now certain 16 ], apparently parts of a stroke descending from left to right

The only column of this manuscript of which the number of lines is known contains 40. To make up the same complement 8 lines would have to be lost between the last of 1233 fr. 4 and the first of the newly constituted piece. They seem likely to have been the last two verses of the stanza starting at 1233 fr. 4, 13, the whole of the following stanza, and the first two verses of the stanza ending at l. 2 above, which is prima facie the last Adonius of the poem in Sapphics. What then follows may be inferred from ll. 9 seqq. to have been a composition in Asclepiads. We have to reckon with the possibilities that it was alined with the preceding piece or that it was written *ἐν ἐκθέσει* or that it was written *ἐν εἰσθέσει*. If *Πολύδευκες* is to be recognized in l. 5, it must either be the first word of the verse or have been preceded by three syllables. It scarcely seems possible that it can have been the first word, for the single syllable that would then be all that could be missing before e.g. *πῶιαι* in l. 9 would have to occupy the space of nearly 5 letters, and similar objections would hold in regard to ll. 8, 10, 11. I can bring no such simple argument against the hypothesis that three syllables preceded it and consequently cannot rule out the possibility that we are here confronted with the long Asclepiad. But in view of the relative ease with which the sense of ll. 10–11 can be filled out on the assumption of a much smaller loss than that implies, I incline to the belief that *Πολύδευκες* is a false clue, that *λίποντες* is actually the beginning of l. 10 and no more than one syllable missing before the legible parts of ll. 5, 7, 8, 9, 11, and therefore that we are dealing with the short Asclepiad written *ἐν εἰσθέσει*. But where all the elements on which a decision must be based are so dubious, a statement of the problem is the most that can usefully be undertaken.

5 If not *Πολύδευκες*, perhaps *ἄδευκες*, but there are other articulations.

9 *πόσιν ἵπποισί τε*, 'on foot and on horseback'.

10 If *λίποντες* . . . *ἔλθετε*, it may be guessed that the instructions were 'leave Lesbos', *λίποντες Μάκαρος νᾶσον ἐπήρατον* (-άταν), 'and go to the land that K. holds', *ἐς γᾶν ἔλθετε, τὰν Κ[- ] νέμει*, or something not very different.

11. 1233 fr. 13+28 (= B 3)+27.

fr. 16 (= B 4 (a))+2166 (b) 6.

These two newly constituted fragments, (b) and (c) below, together with 1233 fr. 10 (= B 1, B 2) and 1233 fr. 22+2081 (d) 3 (= B 4 (b)), (a) and (d) below, present a problem of location.

(a) contains a joint, and the fibres on the right of this can be traced into each of (b), (c), and (d), which therefore stood on the right of (a). It is, further, reasonable to assume that (b) was nearest of the three to (a), since, when their respective fibres are brought together into correspondence, so also are the lines of writing, which (owing to the dip of the fibres from left to right) is not so with the other two. (c) and (d) certainly belong to different columns, since, being on the same level (that is, fibres and





42. 1360 fr. 17+2166 (c) 10+11+13+14+16+32 (= D 4 (b)+a new fr.)+35. Of 14 only the horizontal relation is certain. The distance between l. 16 and l. 17 cannot be determined.

1360 fr. 15 and 2166 (c) 15, 17, 23 look as if they might come from the same region as 42, but I cannot attach them nor even assign them approximate locations, apart from the first, of which I believe the *level* is correctly shown below.

	]ω[
	]ναι[.]ων[
	].ιτόεργον [
	]μα· [
5	]ωντοκηων[
	]ααα[.] [
	]νοπτ[.]ωλαβ[.]ντα[
	]ντω[.]ν[[ο]]ρ[
	]γαβαν[
10	]ρ.[.]μεριμνα[
	].οντονημμαφυσαι· [
	]αμοχθητον·ηνδιαιταν[
	].ον·ουτωδεν[.]ημ[.]ητο [
	]νατ[.]ακρυοε[.]α·ψαι[
15	].[.]δος[.]η[.] [
	]μ[
	]
	]
	]χην· [
20	] <sup>τφ</sup> π.[
	]α· <sup>ν</sup> ·[

2 ι is so close to the break that γ, π cannot be ruled out Before ω apparently the lower ends of two strokes descending from left. Two letters may be represented but it looks as if they would be crushed 3 ], a trace level with the tops of the letters 6 ], an upright; ν not less probable than ι 7 Of ω only the lower right-hand angle 8 Before ν a trace suggesting the tail of α 10 After ρ the tail of ν (or perhaps φ, but this is metrically difficult) 11 ], a trace below the line, ρ or τ suggested In the right-hand margin the first letter (perhaps ν) of a note 12 εχ or ελ would suit 13 ], the tip of a stroke rising from left to the bottom of ο ], the right-hand tip of a cross-stroke level with the tops of the letters 14 ], an upright ], a trace level with the tops of the letters Between α and ψ the middle of an upright 15 ], an upright

What remains of each line is consistent with Ionic trimeters or tetrameters.

3 *ι* must be itself long or a constituent of a long. No word of the requisite form is attested and I doubt whether *ἀλειτό-* or *ἀλοιτόεργον* is consistent with the trace before *ι*.

10 Between *ρϋ* and *μ* there would be room for one letter more than I have shown, if some of the missing letters were narrow. *κ]ρνε[ρα]*, for example, is not ruled out.

11 Presumably *φῦσαι*, but *φύσαι* not out of the question.

12 *ἀμόχθητον ἔχην δίαιταν*, which might be said of gods, though l. 14 makes me disinclined to suppose that it is so here.

13 *ν[ό]ημ[μ' ἐ]* appears to be unavoidable. This leaves only the letter before *ητο* to supply and this must apparently be *γ*, *κ*, or *τ*. *ἔκητο* is not very attractive but I see nothing else more probable.

14 *θά]νατ[ον ζ]ακρυόεν[τα] μάριψαι*, cf. *Αμ. Β 5, 7 seq.*, the accusative being the subject of the infinitive, strikes me as the likeliest of the alternatives.

43. 1360 fr. 19 joins below 2166 (c) 12, thus:

]εφοβαμ[  
]βρολλ[ κτλ.

44. 2166 (c) 2, &c. A new scrap has been joined to 3, which shows that 3 contains the beginnings of 2 ii, not as was conjectured of 2 i. To this last have been attached 4 and 36 on the left, 2 a and a new scrap on the right. The net result may be exhibited anew as follows:

Col. i	Col. ii	(c)
(a)	(b)	
. . .	. . .	. . .
] [	]φο[	] [
] [	]φύλ[	] [
].ν ε[ κτλ.	]πᾶο[	]αρταρος [ κτλ.
	].κα.	
5	]ᾶσο[	
	]μύδ[	
	]δεξ[	
	. . .	

The first line of (b) may well be the first of the column. If so, the first remaining of (a) and (c) will be the third of the column.

The notes to the right of ]μαν (formerly l. 6, now l. 7) and the following verse now run:

τουτοπε.[...]κτη.[  
οιατραπαιφ[ορο]νσιντη[  
υποδηματαυπεδηξ[.].η.[ κτλ.



The lines after ]πατηρ (now l. 11) are to be written :

(d)           ]νς...[]  
               ]...[]]ωι  []  
               ]μω.[]]κςν  []  
 15           ]κ[           ]όμα[.].γμω[[.]][]  
                           ]κύθ.[]  οιαιολεισει[]ντ...[]  
                                   πολλ[.]νλεγοιαντη[  
                                   [.]απφωκατ[...]γλ[  
               κτλ.

(d) is a detached fragment of which the distance from (a) is not determinable.

44 A. 2166 (c) 39 = 1611 fr. 34. A scrap has been attached on the left, giving the beginnings of lines :

                  ]..[]  
                   ]επ[  
                   ].νς[.]δ[  
                   ].κτος[  
 5               ].[.].τς[  
                   ].η[

3 ], a dot on the line followed at an interval by the lower part of an upright; perhaps two letters represented. Of δ only the bottom left-hand angle; possibly ζ 4 ], presumably ε, but represented only by two dots, one above the other 5 ], perhaps two letters represented, of which the second might be η ], perhaps the extreme upper tips of κ Of ε only the lower left-hand part 6 ], the right-hand end of a cross-stroke touching the top of the left-hand upright of η

Unattached fragments (new) :

45.	46.	47.	48.	49.
κ[	]νέχ[	]ς.[	]ιδ[	]..[]
λ.[	.	].δα[	].[	]ντ[
π[				

1 ], the start of a stroke rising to right; α, λ, χ possible

1 A dot on the line and an upright descending below the line

## 50.

. . . . .  
 ] [  
 ] [  
 ]. ατρίδα[  
 ] φεργην [  
 ]. ι . . [  
 ]. [

Possibly the top of a column.

1 ], a trace level with the top of α, suitable to π 3 ], possibly ε The trace opposite the end of this line and that below it (which resembles the loop of ρ or β) may be part of a marginal note

1 Probably κακο]πατρίδα[

## 51.

. . . . .  
 ] π ε [  
 ] ο ι τ ι σ [  
 ]. τ α ι π [  
 . . . . .

3 Perhaps ]ν

## 52.

. . . . .  
 ] α . [  
 ] ζ τ ο ν [  
 ] . κ ρ ε [  
 . . . . .

3 κ is preceded by an upright with a horizontal stroke to left of its foot

## 53.

. . . . .  
 ] α . [  
 ] ω [ . . ] π [  
 ] ν γ . [  
 [ ' ]  
 . . . . .

3 ], the bottom left-hand curve of ο or ω

## 54.

. . . . .  
 ] τ υ [  
 ] ν τ α σ . [  
 ] α ι θ [  
 . . . . .

2 There is a thin stroke through ε, which may denote cancellation

## 55.

. . . . .  
 ] τ α [  
 ] α σ σ α [  
 ]. [  
 . . . . .

1 Or λ[

2166 (c) 21 is to be deleted. The truth is to be found in 33.

## 1787 (Sappho)

Two new fragments were published in 2166 (d). The following further additions are to be made.

FR. 6. A scrap has been attached, adding a couple of syllables to the first two verses of Σμ. δ 11.

]μιςσεμίκα  
]λάς'εγωνκεάσω

FR. 7. A new fragment has been attached so that Σμ. δ 9<sub>6-8</sub> now read:

6           ]αρ[ ]..α..κ.[ ]α [ ]  
              ]ξονδετροπόνα[ ]ύνη[ ]  
              ]κορονουκατις[ ]ε.[ κτλ.

FR. 11 and 16. Three fragments which appear to come from the same neighbourhood as these were published in Σμ. δ 13-14. I think the following should be associated with them:

<p>·           ·           ].[           ]ασιδρω[           ].υζᾱδ.[           ]ιυ[ ·           ·</p>	<p>·           ·           ].[.]ε[           ]υπο.[           ]μ[ ·           ·</p>
	<p>1 ].[, if one letter, υ; if two, α or λ followed by an upright Before ε perhaps κ 2 .[, prima facie π</p>

They may be referred to as Σμ. δ 14 (d), (e).

FR. 25. A scrap joins above, giving the top of the column.

]ιυ[  
]ή.[  
]κα[  
] τακ[  
] τα[

1 From the position of ι it would be inferred that it was the second letter of the line but there is no trace of ink before it except a dot above and to left, like the left-hand dot of a trema 2 .[, the start of a stroke rising to right



3.

· · ·  
 ] [  
 ] [  
 ]εcθa [  
 ]ρπoναβav [  
 5 ] [  
 ]εcθαι· [  
 ] [  
 ]. [  
 ]\_ [  
 10 ] [  
 · · ·

3 Of ε only the top; it is rather close to c, but no other letter as likely 8 The tip of a stroke rising to right 9 A short cross-stroke, perhaps not part of a letter

4 If αβav, Sappho is indicated, since this treatment of the η of ηβa is characteristic of Lesbian, but another scansion and articulation are possible, if Pindar is in question

5.

]ραcθa.[  
 ]ν .[  
 ]]

1 .[, the lower tip of a stroke descending below the line, ι possible

4.

· · ·  
 ].[  
 ].ρav [  
 ]. [  
 ].αι [  
 5 ] [  
 ] [  
 ]ν [  
 ] [  
 ] [  
 10 ] [  
 ] [  
 ]. [  
 ] [  
 ]ov· [  
 15 ] [  
 ]

There is some anomaly in the spacing. Between ll. 3-4 there is more than the usual interlinear space but less than enough to accommodate a line of writing

2 ], a short upright with ink to left of its top, η or π not particularly suggested 3 ]., ι or possibly ν 4 ]., the right-hand part of a circle, θ not particularly suggested

6.

· · ·  
 ]εφι.[  
 ]αcιλη.[  
 ]εγad.[  
 ]νoc.[  
 · · ·

1 .[, the start of a stroke rising to right 2 .[, possibly the left-hand angle of α 4 .[, the start of a stroke rising to right

7.

'.]δη[  
 '.]κωσα[  
   ]ν·κοι[  
 ].δηκ.[  
 5 ]εζιππ[  
   ].αλ.[  
   ].εσσα[  
   ].[.].[

4 ]., perhaps two letters, *αι*, with an acute accent written lower than usual on *α* .[, the start of a stroke rising to right 6 ]., above this letter apparently a grave .[, the start of a stroke rising to right 7 ]., perhaps *α* or *λ*

8.

. . .  
 ]...[  
 ]ζα.[  
 ]. . . [ .  
 5 ]υδ<sup>μα</sup>α' .[  
   ]οιδ.[  
   ].τ[

1 The second letter was *ε* or *ς*, now represented by the hooked foot .[, the start of a stroke rising to right 2 .[, the lower part of a stroke descending well below the line; *φ* would suit 4 If two letters are represented after *α*, they are written rather close together, perhaps *εε* or *τε* 5 There may be the lower tip of a stroke descending from left against *ο* .[, the start of a stroke rising to right

9.

(a) . . .  
   ]ιο[  
   ]εδ[  
 ]. κη[  
   ].[  
 (b) . . .  
   ]α.[  
   ]έζ[

There may be no complete line missing between (a) and (b)

10.

]τρο[  
 ].ω.[  
 ].υπ.[  
 ]ςκα[  
 5 ].[

2 ]., the right-hand part of a cross-stroke as of *γ* or *τ* .[, the left-hand stroke of *μ*, *ν*, *π*, or the like 3 ]., a thick dot, perhaps the end of the upper arm of *κ* or *χ*, but not necessarily part of a letter .[, a trace of the lower end of a stroke descending below the line, *ρ* would suit 5 The apex of *δ* or *λ* suggested

11.

]εκι[  
 ]σον.[  
 ]λ.[  
 ]μα.[  
 5 ]π[  
 ]δε[  
 ].ρ[

12.

. . .  
 ].εψ[  
 ].εικ.[  
 ]αλ[  
 . . .

1 ], the right-hand end of a cross-stroke as of γ or τ 2 ], at mid-letter the tip of a stroke coming from left ], the start of a stroke rising to right

2 ], an upright 7 ], the right-hand end of the cross-stroke of ε suggested

13.

<sup>ψ</sup>  
 ]].]άμ[  
 ]εξ[α[  
 ].α[

1 The deleted letter perhaps τ The α also shows signs of alteration 3 ], the top of an upright, slightly convex; perhaps ν

1788 (Alcaeus)

1788 fr. 1, 2-4 (= F 1, 6-8) + a new fragment:

]ιθεεε'απυλίμνασπολινεεταγδ[  
 ]ανεκκορύφᾶνόπποθενευωδεε[  
 ]αύκᾶν/ῶχρονύδωραμπελόεεε[ κτλ.

FRG. 10+8 (= F 11) may be located with great probability under the new fragment in such a way that fr. 10, 1-3 are level with fr. 1, 6-8 (i.e. F 11, 1-4 level with F 1, 9-12), thus:

χλωρ[...].[  
 ον[...]όμεν[  
 καδδ[...]ντῶ[  
 ]'[...]νκαταη[ κτλ.

but it must be admitted that it is not easy to reconcile this location with the requirements of the metre.

F 1, 12-13 + a new fragment:

. . . . .  
 ].γ...[  
 12 ]μελλιχ[  
 ]βρ.είαι.[ κτλ.

11 The letter after γ looks like ε and is presumably ε with all lost above the cross-stroke. The next letter may then be ε with the lower part rubbed away 13 The letter between ρ and ε seems to have been corrected. I cannot reconcile the traces with ο [ , the left-hand upright of γ, ν, π

The newly-added scrap shows that I was wrong in attaching the fragment containing F 1, 12-16 directly to that containing F 1, 5-12. I should still locate λι vertically below εφ but the interval between the two fragments is not determinable. I cannot trace any of the fibres into the part of F 11 which might stand opposite, if the location suggested above is correct.

1788 fr. 4, 1-16 (= F 4, 1-18) + 2 new fragments. One of them does not actually touch and its distance depends on the correct setting of the interval between the broken λ and the broken ω in l. 9.

] [

].[

].τυ.[ ]ε.[ ] [

].αεπη[...].οι[ ] [

5 ]ἡμερτονορη.ένα [

].[...]ουφωδ'υπής.ρόμω [

]...[.....].ε.[...]δασαι.[...]εται. [

].αισκολοκύνταιςυπα[.]ωμμα.ος εικτ[.]ν.[

]άστα . . [.]εο[...].απαλωτεραις.Πψηλαφ[...].δ'. [

10 ] [δ]...αι.[...]δ'υπ[...].νυχοι. [

]ανα.α.[...]α[...].λειβ[...].ο εικ.[

].άγαθος.τα.[...]α[...].α [ ]σο[

]δάμαπω[...].[...].α.[...]εσα [ ] [

]μένμε[...].η.έρδεο[...].[

15 ] ᾗ.[...].[...].τιδ [

].ιο[...].αιμ[...].κ.[

].ωκερρ[...].μ[

].α.[...]ε[...].ικε... [ κτλ.



4 Before *οι* the right-hand part of a cross-stroke as of  $\gamma$  5 Before  $\epsilon$  a trace at mid-letter  
 6 Before  $\rho$  a dot level with the tops of the letters 7 ].c.[, I am now inclined to think the base of  $\sigma$  more likely than that of  $\epsilon$  before  $c$ , and, if  $\pi$  is to be read after  $c$ , only one letter lost between  $\pi$  and  $\delta$  ι.[.]ε, not more than one letter missing, perhaps not even one 8 Between  $\alpha$  and  $\sigma$  a dot about mid-letter 9 Of ]α the extreme lower end of the tail touching  $c$  10 After *οι* a trace which may be the tip of the overhang of an otherwise rubbed away  $c$  13 ].α.[, the right-hand end of a horizontal stroke touching the back of  $\alpha$  at mid-letter. After  $\alpha$  either  $\gamma$  or the left-hand angle of  $\pi$   
 After *ca* no traces but I am not sure this was the end 14 After  $\eta$  a short upright above the level of the letters 16 Of the first letter apparently the lower end of a stroke descending from left  
 18 Perhaps ]αιc but ]λιc not ruled out

4 I see nothing against  $\epsilon\pi\eta[\rho\acute{\alpha}]τοι[c]$

6 [κ]ούφω δ' ὑπίης δρόμω 'you slacken from your nimble course', you slow down, is an acceptable interpretation of the letters as they stand, if  $-\eta c$  is admissible for  $-\eta c\theta\alpha$  (*Λμ.* xxvii). But other alternatives present themselves, when one envisages the possibility of omissions of  $\iota$  adscript.

8  $-\mu\alpha\tau\omicron\varsigma$  must be regarded as most probable but I cannot supply a satisfactory beginning. Though the surface is rubbed, it seems reasonably certain that one must operate with  $\acute{\upsilon}\pi\acute{\alpha}$  not  $\acute{\upsilon}\pi'$   $\acute{\alpha}$ -

9 The newly acquired  $\psi\eta\lambda\alpha\phi$ - (before which it is possible that  $\epsilon$  has been lost) indicates  $-\beta]acute\sigma\alpha\delta$ . [ (a variant or correction of some other form of  $\beta\alpha\sigma\acute{\alpha}\zeta\omega$ ), as appears from such passages as Suid.  $\beta\alpha\sigma\acute{\alpha}\varsigma\alpha\varsigma$  ἀντὶ τοῦ δοκιμάσας . . . καὶ βασάσαι οὐ τὸ ἀραι δηλοῖ παρὰ τοῖς Ἀττικοῖς ἀλλὰ τὸ ψηλαφῆσαι . . . καὶ διασκέφασθαι τῆι χειρὶ τὴν ὀλκὴν; Polyb. 8, 16, 4  $\pi\acute{\alpha}\nu$  ἐβάσταζε πρᾶγμα καὶ  $\pi\acute{\alpha}\varsigma\alpha\nu$  ἐπίνοιαν ἐψηλάφα. The compound  $\delta\iota\alpha\beta\alpha\sigma\acute{\alpha}\zeta\omega$  is also found accompanied by  $\beta\acute{\alpha}\rho\omicron\varsigma$  and  $\delta\lambda\kappa\acute{\eta}\nu$  (Lucian *Ep. Sat.* 33; Plut. *Dem.* 25).

$\epsilon\sigma[acute\iota\alpha]ic$  ἀπαλωτέρας. For the whole perhaps compare F 6, 15 seq.

11  $\epsilon]λει\beta[ε\tau]o$

13 ἀπ[ώλ]εσα (or  $ca[.]$ )

14 κέρδεο[c]

16 I am inclined to see here ]Δίω[c] καὶ μ[α]κά[ρων] θέων, in spite of the present appearance of the ink representing the first letter.

1788 fr. 6, 1 (= F 4, 28) + a new fragment + fr. 4, 25-6 (= F 4, 27-8).

.]· cākā[.]· ο· ίαcκῦμ'άλ[.]cε· .[.]λγν·  
 'π[ε[.]ε· ic κτλ.

27 i.e.  $\acute{\iota}\sigma\alpha$   $\kappa\acute{\alpha}\varsigma$  πολίας  $\kappa\acute{\upsilon}\mu'$  ἄλος ἐεβάλην 'one might as well throw into the sea'.

Fr. 6, 6-9 (= F 4, 33-6) + new fragment + fr. 4, 31-4 (= F 4, 33-6).

.]αι[.]λέ[.]... ]κακωνεcχατ[.....]. [ ] [ ] [ ] [ ] [ ]  
 ]νδεμ[ . ]· ηψύχᾶν· ακατ[ . ] [ . ] [ ] [ ] [ ]  
 35 .. ]αιειδάκ[.....]ν· ᾰδ'ου· εcο[ . ] [ . ] .. α'α[.]... φ[  
 .]. [ . ]· αί[ ]η[ . ]· δ'άλλοc κτλ.

33 .]., an upright followed by what suggests the upper right-hand arc of a small circle on the line and this by the lower part of an upright with a slight slope to right; three letters may be represented, e.g.  $\gamma\omicron\nu$  ],, perhaps  $\nu$  or  $\alpha\iota$ , but very little remains 34 The ink at the end is a horizontal stroke which may not represent a letter 35 The ink at the end of the verse has the appearance of a thick upright with the right-hand arc of a circle of normal thickness touching its left-hand side; perhaps ]ωι *marg.* Perhaps ἀκατ( ) referring to the preceding line, but what follows does not bear this out. It might be taken as  $\acute{\alpha}[\nu(\tau\acute{\iota} \tau\omicron\upsilon)] \acute{\epsilon}[\pi\acute{\iota} \kappa\epsilon\phi[α\lambda-$ , but this is quite uncertain 36 Between

ι and η room for a narrow letter but ι['] might suffice Part of the letter after η should be visible but the papyrus is blank

35 seq. Perhaps δάκ[ρυσι]ν. If ]λαϊη[, it recalls κλαῖην δάκρυσιν quoted as Aeolic *Et. Mag. (Et. Gen.)* 574, 65.

Fr. 6, 13-15 + fr. 4, 38-40 (=F 4, 40 + F 5, 1-2) + 3 new fragments.

F 4, 40	] . ερσιυφο[ . . . ] ατον[ ] ά[	] . ο <sup>ω</sup> τουςιυφουπροστοκακειν[
F 5, 1	] ταμ[ . . . ] εδ . . . . [	] . ει . . αι' του τουγαρ . [ . . ] . . [
	] πόντ[ . ] νκατελκε . [	] .
	] [ ] [	] .
F 4, 40 a	] φεναλλ[ . ] κλίνο[	] .
40 b	] ππα[ . ' ] . οισ' ω . [	] .
40 c	] φίω , [ ] . . ε . [	] .
	] [	] . αλογος παρακειται
	] [	μ
	] [	] ο' διδ[ . ]

It was evident for two reasons that there was some error in F 4, 32-40. First, between the last visible paragraphus under l. 31 and the end of the piece there are 9 verses; there ought to be a multiple of four. Secondly, the alternation of the verses has reversed itself between ll. 35-8. It is now to be seen that three verses were omitted and added by the original copyist but in smaller script in the lower margin.

F 4, 40 *margin* 1 ],, the turned-up lower tip of a stroke descending from left 2 ],, the upper part of a stroke sloping to right Perhaps *εισθαι* but of *ς* only a dot remains π (i.e. *περί*) may be meant but this does not account for all the ink 3 δξ not improbable but not verifiable The sloping stroke over τρ may be part of a suspended letter

F 5, 1 After δ the middle of a stroke sloping to right followed by traces compatible with the top of κ but perhaps representing two letters, next the lower part of a stroke descending from left, an upright and an angle like the left-hand angle of δ; νδ[, λιω[, ακ[, and some permutations of these may be possible interpretations of the last signs but there is something anomalous about each 2 ],, an upright, apparently belonging to the text not the note

F 4, 40 b ],, perhaps χ or λ ρ has a somewhat flattened left-hand side but ρ seems ruled out 40 c After ω a trace of an upright descending below the line ],, perhaps νδ After ε a small arc off the line, e.g. ο, ς, φ *margin* ],, a stroke, above the tops of the letters, rising to right

F 4, 40 *margin*. In the last words of this note I am very much inclined to recognize *εις πίθον τετρη* i.e. *τετρημένον*, and, if this is right, it would be reasonable to see a reference to the punishment in Hades of the Danaids and further to conjecture, since the punishment of Sisyphus was different, that οὐ γὰρ . . . παραδέδοται, 'it is not the tradition that Sisyphus had to pour water into a leaky barrel', was what was said. But this would imply that the text commented on introduced this innovation into the legend. I cannot trace it there and *κεκων[οτο]μησθαι* is not what was written between *πρὸς τὸ* and (*περὶ?*) *τοῦτον*.

40 c The marginal note stands below the level of the last of the verses added beneath the column but presumably refers to them.

Neither the form nor the use of the critical sign called *ἄλογος* is precisely known. Here, as at Aristoph. *Vesp.* 1282 (where Dindorf has mistaken the compendium and *ἀλόγους* is to be read), it seems to be used with reference to verses omitted though not in themselves questionable.

Didymus is also quoted in the note on v. 20 above.

1788 fr. 15 ii 13-15 (= F 6, 5-7) + a new fragment (itself made up of two scraps which do not quite touch).

δευοντοουδεν·κα[. . .].ανοιι[  
 τaccâce[.]<sup>[[']</sup>υ[.]καλλ'έμ[.]θενυ[  
 παυσαι·κάκωνδε[ κτλ.

F 6, 5 Apparently καὶ [γὰρ] ἀνοῖι[ac

6 No doubt ε' ἀλλ' ἔμ[ε]θεν υ' [, though the papyrus is broken so that the sign of elision presumably written between ε and α is now lost

1788. Unattached fragments (new).

Fr. 16

. . .  
 ].β[  
 ]εο[  
 ]νεμ[  
 ].νδᾶ[  
 5 ].[

Fr. 16 1 ]., on the line the tip of a stroke descending from the left, e.g. α, λ [., a stroke rising from the line with a slight slope to the right, e.g. ι 5 A horizontal stroke with the start of a stroke descending from its left end, γ or ε probable

The fibres of the back strongly suggest that this scrap stood below 1788 fr. 1, 8 (= F 1, 12), so that β was vertically below the α of καδ. I cannot trace the fibres of the front into the fragments presumed to stand (see above, p. 139) to the left and right of it.

Fr. 17

. . .  
 ]τοτα[  
 ]γομ[  
 ].λα[.]β[  
 ]μάχ[  
 5 ]ατοσεε[  
 ]ῶννα[  
 ]κατ[.]

Fr. 17 3 ]., the tail of α or λ Of β only the base 7 Perhaps ετ[., but the ε is anomalously made and might be a cancelled ι; of τ only the left-hand end of the cross-bar

On the strength of the fibres of the back I should assign this fragment to a position above the right-hand side of 1788 fr. 4, 1 (= F 4, 3), κ vertically over υ.

## Fr. 18

.                    .  
 ].'ε.[  
   [            ]  
           ].[  
           ]...[  
 5         ]..ν[  
           ]άβο..[  
           ].οσ·[  
           ].[

**Fr. 18** 1 ], the upper left-hand arc of a round letter    4 The foot of a stroke on the line and the tail of an upright descending below the line    5 λν would suit    6 After ο the middle of a stroke sloping slightly to right followed by a small curve level with the tops of the letters    7 ],, the top and bottom of an upright descending slightly below the line    8 The tips of two apparently converging strokes

I am fairly confident that this fragment stands above the right-hand side of **1788** fr. 6 (= F 4, 28+a new fragment, see above, p. 141), but I cannot trace the fibres into the part of F 4 above l. 26 to the left of which I should conjecture it was situated.

## Fr. 19

.                    .                    .  
 ].ηον· [                    .  
   ]εχάνις.[  
   ].ωντὸπα[  
   ].κάμ'άυ[  
 5         ]ασσων[  
           ]εν·κήν[

**Fr. 19** 1 ],, the top of an upright, ν possible    2 ],, a horizontal stroke on the line; if δ or ω, one would expect to see more of the left-hand side    3 ],, on the line the end of a stroke descending from the left, α or λ more probable than κ or χ    4 ],, the top of an upright

The papyrus is much darker than in the other fragments.

## FR. 20

(c) . . .

(a) . . . ]..[  
 ]ετ'ε[ ] . χείρ[  
 ]ἀντίς[ ]ρθέλο.[  
 ]ανωκ.[ (b) . . ]ρων [

5 ] . cθαιχ[ ]..[ ] [ ]  
 ]μίᾱρ[ ] . δερτ[ . . . ]  
 ]νκή[ ]τε . οσδε[  
 ]ν,ὀς,δ[ ]εκεται.[  
 ] . εμε[ ] <sup>δ</sup>ι[μ]ον ο[ ]

10 ]ραγ[ ]τελεύησ[  
 ]ο.[ ]περπετ.[  
 . . . ]ατελευ[  
 . . . ]ν·α[.

**Fr. 20** The level of (b) relatively to (a) is fixed with certainty by the cross-fibres and I believe nothing is missing between (a) and (b) in ll. 7-10, though l. 7 presents on this hypothesis a problem to the solution of which I have no contribution to make. I am also fairly confident that the level of (c) relatively to (a) is as shown, though at the interval between them to be postulated—(c) must stand clear to the right of (b)—there cannot be the same certainty in tracing the fibres across.

(a) 2 ], the lower half of χ or possibly λ (c) 3 ], the lower part of a stroke sloping slightly to right (b) 5 ]. ], ink that has soaked through on the underlayer (b) 6 ], perhaps the right-hand edge of ο (a) 7 ]. ], perhaps ο likeliest, but anomalous (b) 7 . . ], the lower right-hand arc of a small circle well off the line, ρ suggested; followed by what most resembles c, rather taller than the others and with a longer upturn of the foot, so that a damaged θ may be a possible alternative (b) 8 ]. ], perhaps the top left-hand corner of c (b) 9 Only the right-hand edge of ^; ^ could be read instead (a) 11 ]. ], a trace apparently representing a stroke descending below the line (b) 11 ]. ], a loop on the line, α or, less probably, ε or ο

I see no conclusive evidence that these three scraps are rightly assigned to the Alcaeus in 1788. ]μίᾱρ[ in l. 6 would be such evidence, if it were certainly a form of *μιαρός*, in virtue of the retracted accent, but an alternative articulation is possible. *δέκεται*, l. 8, and *πέτα[-]*, l. 11, are Pindaric, as well as Lesbian, spellings. Either *ύπερ* or *περ* may have occurred in l. 11. I am not sure whether *ὀς*, if it signifies *ὄς*, is an argument against the identification of Alcaeus.

The possibility that these lines should be assigned to an unpublished Pindar must be left open. The hypothesis that (a) and (b) touch produces awkward collocations in ll. 6 seq. *μίαρ[ο..]ο* *δερτ[ρ]* is not impossible, but not particularly attractive. *κήτεος ὀσδε[* cannot, in my judgement, be made out of the remains. *κήτερος* or *κήτερθος*, which could be made out of them, conveys nothing to me. Even if *περος* were accepted (and these letters, which are all on the same piece, might represent the genitive of *τέρας*, Alcaeus being credited with the corresponding plural *τερέων*, *ἄμ. 187*), the isolated *κή* presents a problem as intractable as ever. It may be worth while to add that *Κήτειος*, which Alcaeus is recorded to have used for *Μυός*, *ἄμ. 177*, cannot be elicited on any reasonable assumption that I see.

## 1789 (Alcaeus)

To the additions and corrections published in vol. xviii 2166 (e) the following supplement is to be made. (The numbers run on from 2166 (e).)

## 10. 2166 (e) 9+2166 (e) 1+a new fragment.

]αν [

]βαι.[

[

[

5 ]....[....]..ε[.]αϑ .μη

]αραιεχη[ι]· [ ]λλαιεμακρωϑ[...].ραλι...

]ηλεαϑ

]εὐπρομακαρωνθρων[ κτλ.

1-2 on a detached fragment, but I am fairly confident of the location 5 Before ε the lower part of an upright on the line preceded by the tail of a letter descending below the line, φρε probable

6 No doubt φρέ[ν]αϑ followed by ἄλλαιε somewhere in the next line. For the schol., of which the recognizable part says 'ἀλλαιε with a long ā' and another hand has added 'i.e. ἡλεάε', see 2297 fr. 28, 2.

## 11. 2166 (e) 2+a new fragment.

5 ]'όυ'.

]μ[

5 .[, perhaps the top left-hand arc of a round letter

## 12. 1789 fr. 29+16 (= A 10) + a new fragment.

]νωδεϑ

7 ]αινομενον[

]αναταιϑ'ω[

]αταιϑ

## 1789. Unattached fragments (new).

## 13.

].να.λυ.[

].[.]φθό[

].'ύμω[

1 ]., the foot of an upright with a hook to the left, neither ι nor ν quite satisfactory Between α and λ apparently the lower right-hand arc of a round letter .[, the left-hand side of a round letter 2 ]., a horizontal stroke as of γ, π, τ Before φ the foot of an upright 3 ]., traces compatible with ν

Above  $\omega$  interlinear ink which might be interpreted as  $\cdot a$  or possibly  $\cdot$ , though this leaves a spot unaccounted for.

This scrap evidently comes from the same neighbourhood as 1789 fr. 24-26+34 (= A 1), I should guess below it so that  $\lambda v$  stands vertically below  $\nu' \hat{\omega}$ . Further, 1789 fr. 35 and 37 cannot have been far away.

14.

]  $\cdot \zeta \delta \iota \kappa \epsilon$  [

• •

], the top of  $\epsilon$  or  $\circ$

15.

• •

] [

]  $\tau \omega$  [

]  $\nu \hat{\omega}$  [

• •





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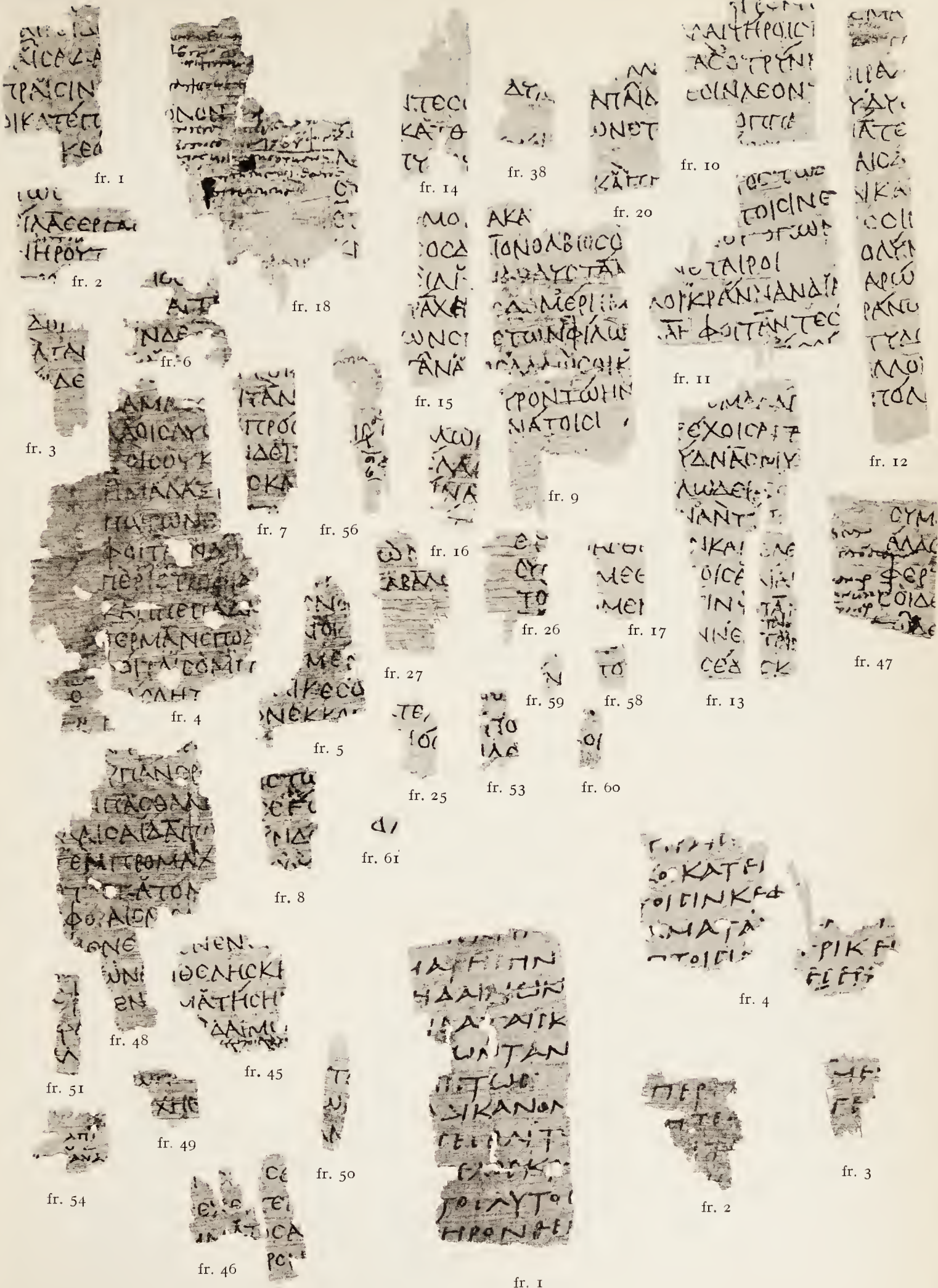














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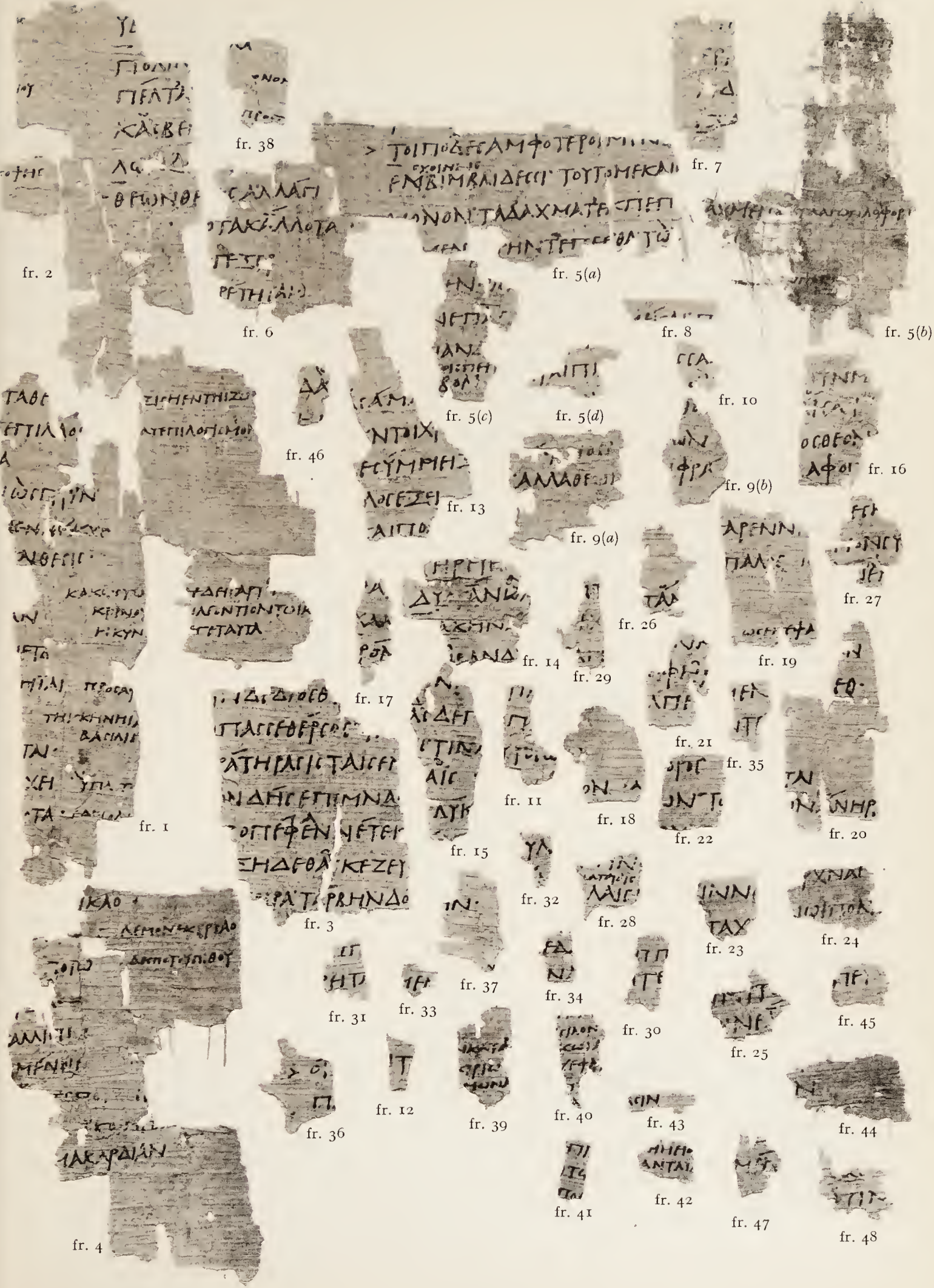
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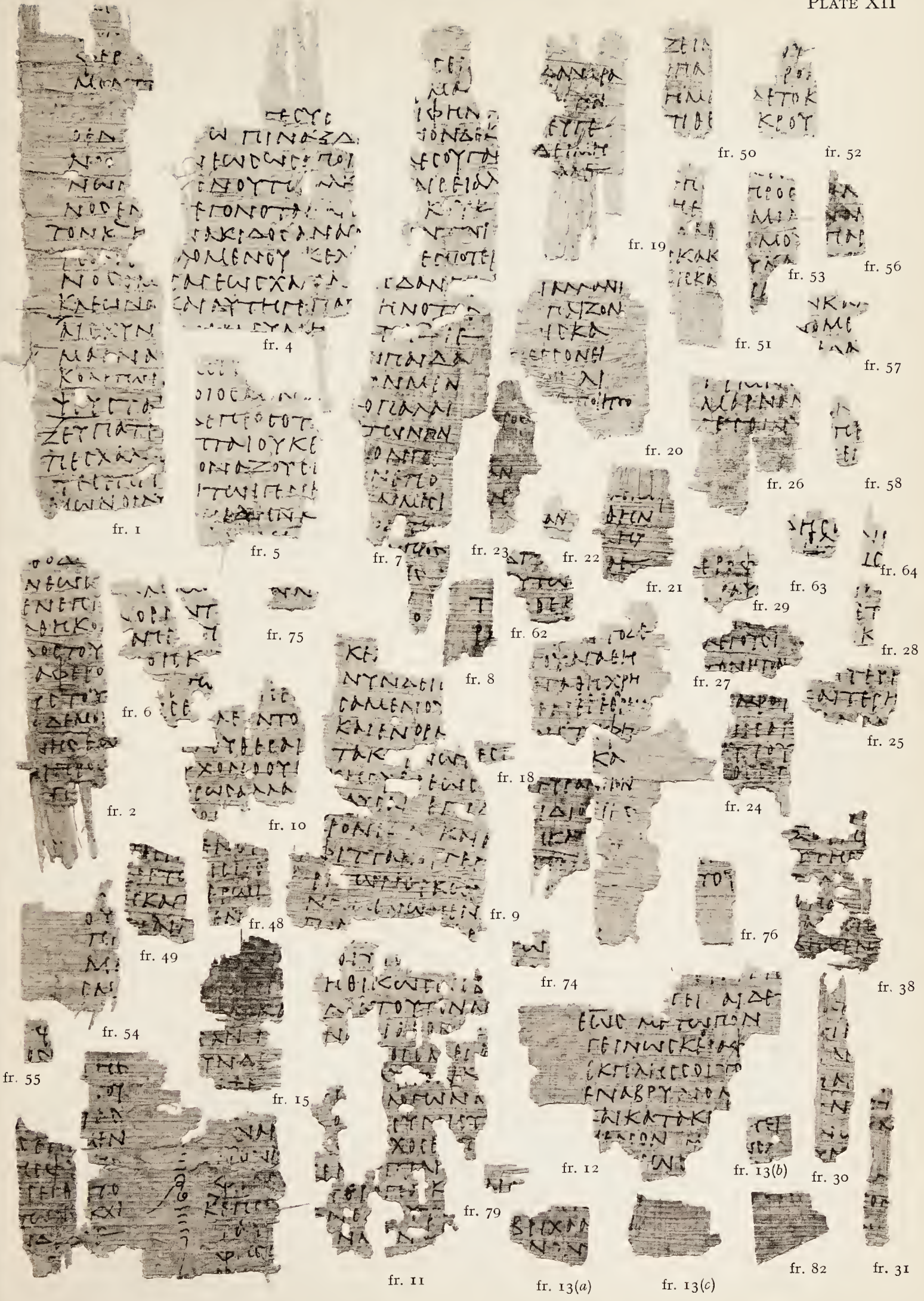
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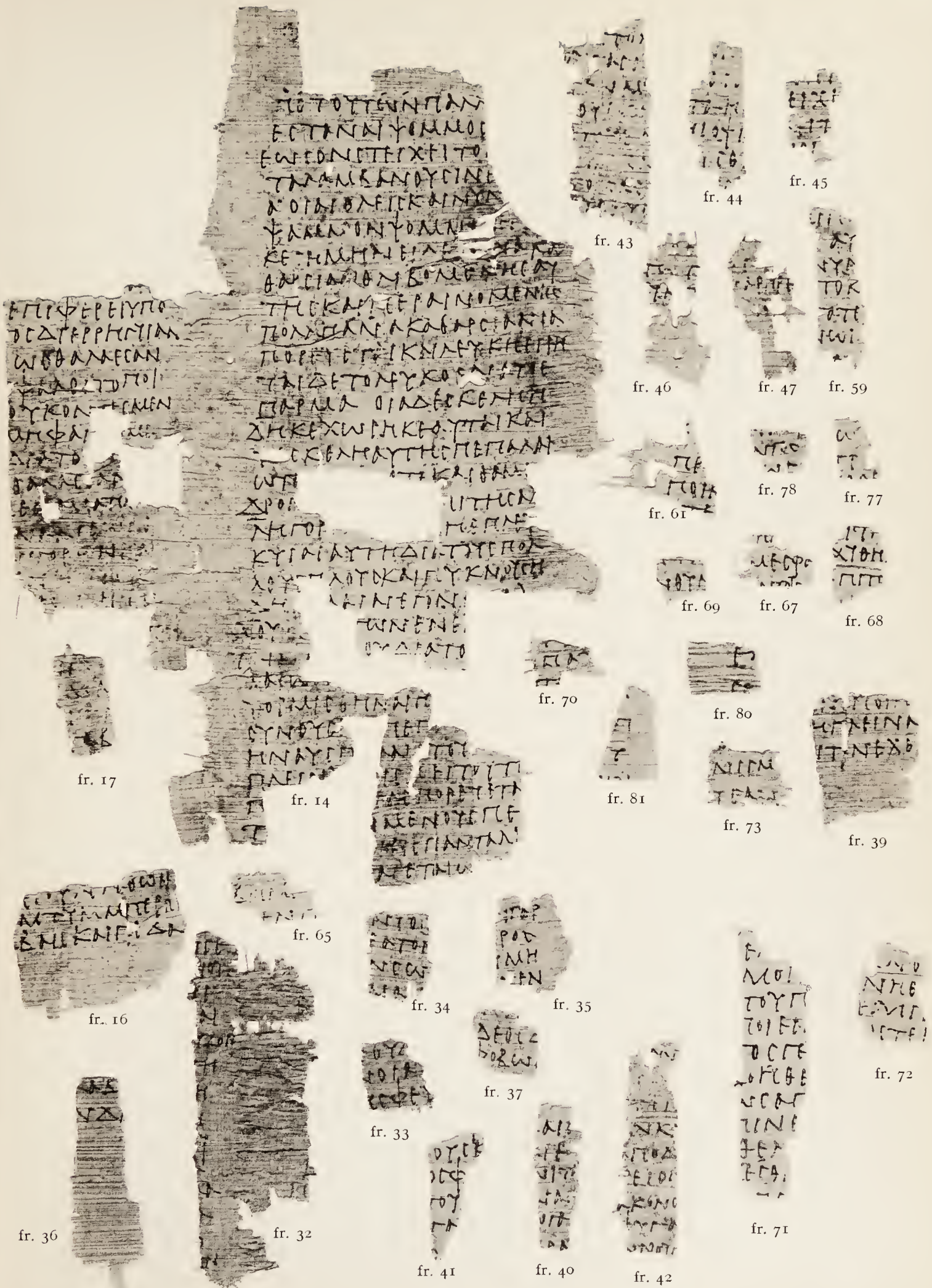
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